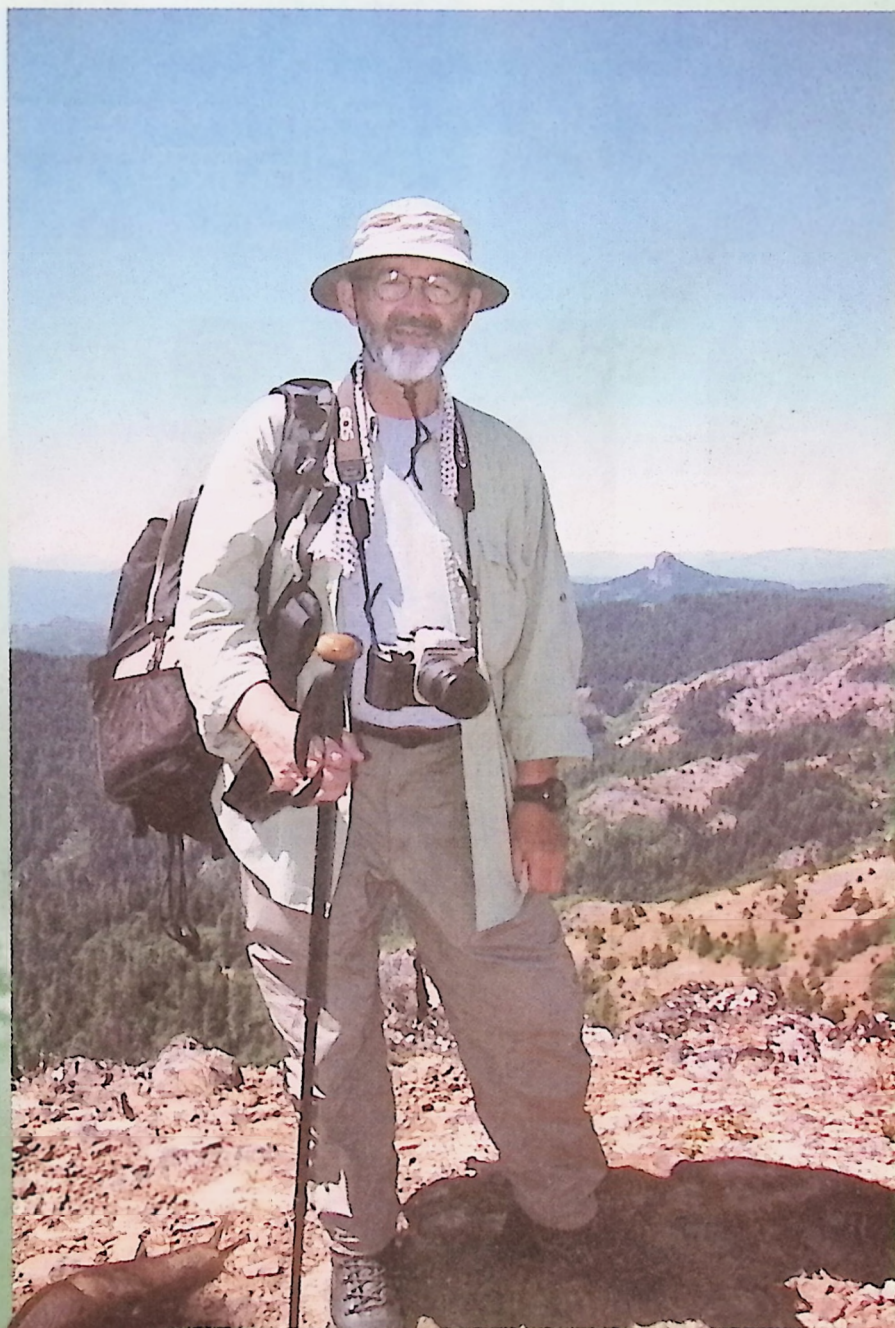


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Holly Near performs in Ashland on November 10. See Artscene, page 28.

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#### ON THE COVER

*Nature Notes* author and commentator  
Frank Lang, with Pilot Rock keeping watch  
in the distance. See feature story, page 8.

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# JEFFERSON MONTHLY

NOVEMBER 2000

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For years, Dr. Frank Lang has provided one of the most informed and fascinating glimpses of the State of Jefferson's natural world, through his *Nature Notes* commentaries and columns. Behind his encyclopedic knowledge of moon snails, shaggy manes and anadromous fish, Dr. Lang holds a surprising vision of our present and future. In it, the natural world's decline has very serious consequences. Yet, local towns wall-to-wall houses? Fine. The return to old ways because of a transportation system collapse? Don't call it a decline. And maybe, just maybe, money is the only thing that can change some people's perspective. Eric Alan listens in as John Baxter interviews Dr. Lang, in preparation for the release of *Nature Notes* in book form.



RIGHT: "Lunar Works" by Joan Schelz, part of the annual WomenWorks arts and crafts show and sale. See Artscene, page 28.

The Schneider Museum of Art and the SOU Center for the Visual Arts present *Transforming Traditions* by Judy Pfaff, including "The Mirror."

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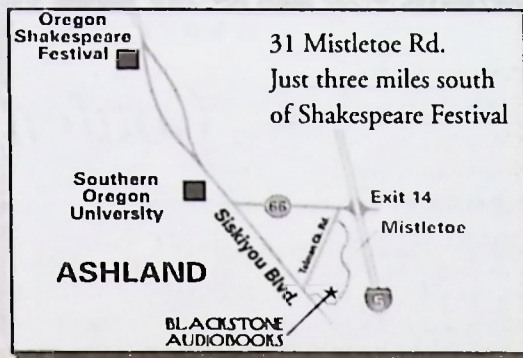
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# TUNED IN

Ronald Kramer

## Defending the Public's Interest

This is a column which might have been written some months earlier and, indeed, follows closely upon my comments in the April 2000 *Jefferson Monthly*. In that issue, I observed that the Federal Communications Commission (FCC) had so thoroughly seemed to have lost its way in attempting to adhere to its statutory mandate that its replacement might well be desirable.

This column also follows up my earlier reports to you on our inability to improve JPR service in various communities as a result of the FCC's five-year-long failure to establish a process for resolving mutually exclusive applications for noncommercial frequencies. (In other words, "what to do when more than one party applies for a noncommercial frequency?")

We have had both deep interest in the topic as well as real concern that the Commission might seek to adopt a new system which responds more to political pressure than wise public policy. Given the Commission's record in recent years, we didn't have much hope for a good outcome but, at JPR, we are nothing if not optimists and have patiently watched and waited.

In March the FCC issued its new rules for resolving mutually exclusive noncommercial applications and, pursuant to appropriate procedure, JPR in June filed a petition for review of the new rules in the United States Court of Appeals for the District of Columbia Circuit. About a week prior to our filing, a coalition of National Public Radio (NPR), the Corporation for Public Broadcasting (CPB) and America's Public Television Stations (APTS) also filed with the Court, although their petition seems to focus on a fairly narrow issue: the practices which the FCC would follow in resolving competing applications on frequencies which are *not* reserved for non-

commercial use when one noncommercial applicant faces competition from a commercial applicant. Under the Commission's newly-announced so-called "point" system, the Commission would auction such frequencies to the highest bidder rather than resolve them under the procedures it adopted for frequencies reserved for noncommercial use (which does not involve bidding



THE COMMISSION'S SYSTEM  
TURNS ITS BACK ON THE CORE  
PRINCIPLES UNDER WHICH  
BROADCASTING IN THIS  
NATION IS LICENSED.

for the frequencies). Subsequently, several other parties also filed petitions for review against the Commission, or joined the existing proceedings filed by the NPR/CPB/APTS coalition and JPR as interveners, for the express purpose of litigating this particular item. While JPR shares the view of the NPR/CPB/APTS coalition, and most of these other parties, that the Commission's proposed auction procedure is improper, our purpose in challenging the Commission's new rules is actually much broader.

Originally, the FCC selected among all competing broadcast station applications based upon a qualitative assessment of the public interest value of the programming which the applicants proposed. More recently, the Commission has used a process which attempted to perceive broadly desired programming results in the public interest by favoring applicants whose ownership or management was most locally based. The theory was that such licensees would best know, and be motivated to meaningfully respond to, local community needs. The courts ultimately ruled that system not permissible because the Commission could not demonstrate that the factors used to establish "localism" were sufficiently precise that the Commission's use of them avoided the conclusion that the Commission's decisions were capricious.

The new system which the FCC adopted in March replaces the previous systems which the Court ruled improper in 1993. The new system awards "points" for various factors including the location of the residence of the members of the Board of noncommercial applicants and the applicant's perceived connection to a formal educational mission. Under many instances the Commission's new system also awards points to applications filed by government entities and/or for applications which technically propose serving significantly larger populations than competitors.

Conversely, the Commission's system essentially denies points for applications filed by parties like JPR which operate multiple program services and may, therefore, have reason to seek more than one frequency in a given community. The process also denies points for public radio parties, like JPR, which operate regional public radio networks which cross state boundaries.

What the proposed system does *not* do is meaningfully assess the likelihood that any particular applicant for a noncommercial frequency would quantifiably better serve the "public interest, convenience and necessity" than other applicants. That is the statutory standard under which the FCC is charged with evaluating, and subsequently with issuing, broadcasting licenses.

Just as was the case under the former selection system which was dismissed by the Courts, the FCC's new point system seeks to adduce "localism" by awarding points under a complex system which includes residence of Board members. Yet the Commission has never studied the programming results for existing stations based upon Board members' residential location. The Commission system also awards points for parties whose connection to formal education may be inferred from the applicants' established relationship to educational systems—a nod to the statutory definition of noncommercial stations as noncommercial educational stations. Unfortunately, the Commission has taken refuge in an apparent definition of education as an instructional function of a licensee—this despite the fact that formal instruction by radio is a largely failed artifact of noncommercial radio's formal inception fifty years ago. The Commission apparently thought it was too difficult to define "educational" (as distinct from instructional) and this despite the

CONTINUED ON PAGE 15



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# JEFFERSON ALMANAC

*Fenna Corry*

## Teamwork for the Ages

**T**hey were about as far apart in the lower 48 as they could get—one in Corvallis, Oregon and the other in Buffalo, New York. But for both of these men, now in their 80s, rowing was (and is!) an indelible part of their lives. And both of them had a major impact on my introduction to rowing.

For my father-in-law, Al Corry, memories of participating with Westside Rowing Club during high school in Buffalo were among his most vivid. In 1938, his crew won the premier race—the Royal Canadian Henley, qualifying the team for the Pan American trials, and hopefully the 1944 Olympics.

World War II changed Al's priorities, and he started another significant chapter of his life. In answer to the question, "Why did you row?" he wrote, "I didn't know why when I started, but now I understand. I have never been engaged in a sport that required so much dedication and discipline, so much of one's mental and physical capacity. It forges a strong bond of fellowship among men working together as one." It was Al's frequent stories about his rowing that gave me a keen awareness of rowing, though I never dreamed I would be able to experience it myself.

In 1995, in anticipation of moving to Oregon, and wanting to get a sense of my new home, I subscribed to the Klamath Falls' *Herald and News*. One day there was a full-page spread about Lake Ewauna Rowing Club. Hmmm . . . I thought Upper Klamath Lake was the only lake I needed to know about. A quick look at a map showed that the Link River (a very short river that starts and ends within the city limits) connected Upper Klamath Lake (largest lake in Oregon) with its smaller and usually calmer neighbor, Lake Ewauna. I couldn't wait to tell my father-in-law that perhaps I would

actually get to experience something that was so important to him.

Jim Kerns, also in his 80s, is the man responsible for bringing rowing to Klamath Falls. A Klamath Falls native, Jim didn't start rowing until he enrolled at OSU in 1934. Unlike Al, a natural athlete, Jim was never very good at contact sports, so he turned out for the OSU crew team. In 1938, while Al

Corry's crew was winning a national championship in Buffalo, Jim sat in the stroke position in a lightweight eight. In 1938, Jim's lightweight crew won almost every race they rowed in, from British Columbia to Los Angeles.

Although Jim had lived in Klamath Falls all

his life, it was not until after college that he realized that Lake Ewauna is an ideal place to row. In 1970 he signed a 30-year lease for a building on the edge of the lake, found an old shell, and Lake Ewauna Rowing Club started. The club has gone through many different stages. In the 1980s, a juniors crew rowed against Ivy League schools and won a bronze medal in the junior national championship. Quite a feat for a group from the small town of Klamath Falls! Oregon Institute of Technology has also had its share of college crews, with interest levels varying from year to year. Jim has supported whatever crew has developed, and often runs the safety boat while offering coaching advice.

Jay Schindler, current president of Lake Ewauna Rowing Club was one of those young men who raced years ago for in the junior national. He recently attended the Canadian master's championship and rowed in three events, winning a silver medal in a "quad" race. Knowing he was the only one from Klamath Falls who attended, I asked Jay who else was in his boat: "Oh, a bunch of us just got together and decided to enter." No previous practicing, just four

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*Thanks, Steve*

*Founding Frankfurter, Senior Sausage*



good (excellent!) rowers with experience, who understand the concept of teamwork. This concept of teamwork is what impressed Al also, when he wrote, "I guess it's the teamwork – getting it all together, no matter if you're a rich kid or a poor kid. You become a link in a strong chain."

Years after Al wrote those words, Craig Lambert, in his book *Mind over Water*, expressed the same sentiment: "In an eight, coordination is paramount, since even the most powerful rower is still only one-eighth of the lineup. The crew is only as strong as its weakest link, and each rower is that link. Some claim that rowing an eight is just about the most sociable thing there is. The social discipline of rowing rewards coordination; crews exalt community over individuality."

Jay feels strongly that rowing can be used to replace a focus on the individual with one that nurtures team development, and he has developed a day-long rowing workshop. Jack Harris, another Lake Ewauna Rowing Club member, and retired OIT professor, learned rowing late in life, and loves coaching a high school crew, as well as at-risk youths. Sitting in a boat in the middle of a lake, unable to escape, these young people learn to trust and depend on each other. After all, the only way to get back to land is to find a way to work together!

For generations rowing, the oldest intercollegiate sport (long before baseball, football, basketball) has provided lessons in teamwork to rowers of all ages.

*If you live in the Klamath Falls area and are interested in rowing, contact Jack Harris at 541-273-2849 or [jharris@cadsnet.net](mailto:jharris@cadsnet.net).* ■

*Three years ago, a senior project by Jennefor Traynor of Ashland resulted in what is now a dynamic rowing program on Emigrant Lake. For information contact Steve Kiesling at [skiesling@aol.com](mailto:skiesling@aol.com), or visit the club's website at [www.rowashland.com](http://www.rowashland.com). Steve is the author of several books, including *The Shell Game* and *The Complete Recreational Rower & Racer*, and, like Al Corry, also missed going to the Olympics. Steve, who rowed at Yale, made the Olympic team in 1980, the year of the US Olympic boycott. Currently there are about forty high school girls who row, and a Masters program has just begun.*

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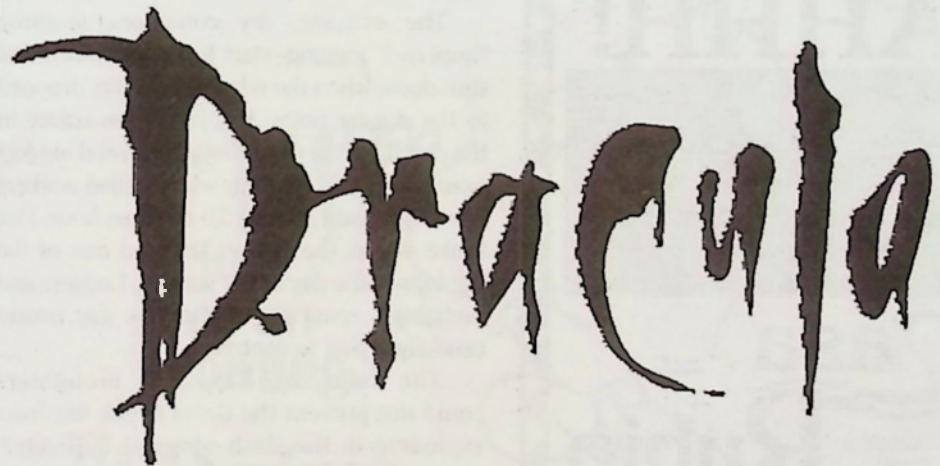
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# JEFFERSON OUTLOOK

*Russell Sadler*

## Getting Burned

This past summer, more than 100 wild-fires burned across eleven western states, consuming more than one million acres of forest and range land. It was one of the most perilous fire seasons on record since the infamous 1910 fires, when dozens of blazes burned simultaneously, then converged and blew up into vast firestorms, inflicting heavy losses throughout the west. The 1910 fires burned nearly one million acres of forest and range land in Oregon alone.

But none of last summer's wildfires had the economic impact of the granddaddy of Oregon forest fires—the Tillamook Burn.

A gyppo logger wanted to yard a few more logs before shutting down for the day on August 14, 1933. The hot sun, dry weather and east wind had sucked all the moisture out of the Crossett and Western timber lands near Gales Creek in the Coast Range west of Forest Grove.

The extreme, dry conditions required "hoot owl" logging—start logging at dawn and shut down when the relative humidity dropped to the danger point. But jobs were scarce in the depths of the Great Depression and loggers were earning \$3.50 a day when skilled workers were doing odd jobs for 20 cents an hour. Fire broke out as the loggers dragged one of the last logs of the day to the landing. Loggers and firefighters spent the rest of the day unsuccessfully trying to control it.

The following day, 200 firefighters could not prevent the Gales Creek fire from exploding in the slash of a nearby logged-over area. Nearly 3,500 firefighters held the blaze to 40,000 acres until the morning of August 24, when the hot, dry, east wind fanned the fire, blowing it up into a huge ball of flames and hot gases.

In a single day, many separate spot fires converged to form a 18-mile-wide wall of orange flames five to seven miles deep, repeatedly exploding as the fire raced through the crowns of 400-year-old fir. In just twenty hours the firestorm engulfed 240,000 acres of dense old growth timber. Flames as high as 1,600 ft. were reported.

The huge smoke cloud over northwestern Oregon mushroomed to 40,000 ft. Ash fell on Portland and on ships 500 miles at sea. The Tillamook fire burned until September when heavy fall rains turned the flames into steam and the fire into history. More than 12 billion board feet of 400-year-old timber on 300,000 acres had been destroyed. The loss in timber alone was \$275 million. Official estimates of the lost wages from milling that timber were as high as \$3 billion. It was the largest economic loss in the history of the State of Oregon.

That is not the end of the story. The Tillamook Burn reignited in nearly the same place, near the same date, every six years for the next 18 years. Foresters called it the "six year jinx." Each new fire began in the slash of the old burn and then swept into another 20,000 acres of green trees.

Authoritative forest experts actually believed the fire damage was so severe that The Burn was beyond rehabilitation. The timber industry insisted it could not afford the cost of reforestation. Much of the private timber land in the Tillamook Burn wound up in county ownership through tax foreclosure. The timber industry resolutely opposed a severance tax on logging to finance reforestation of the burned over area. Counties did not have the money to pay for reforestation or fire protection. The Legislature allowed the counties to give title to the tax foreclosed timber lands to the State Department of Forestry in exchange for some revenue when the reforestation was eventually logged.

Oregonians finally tired of timber industry obstructionism. Lynn Cronemiller, a far-sighted State Forester, took his case for reforestation directly to Oregon voters. Oregonians approved a \$40 million bond issue to finance reforestation in November 1948. The Legislature paid back the bonds over forty years with biennial appropriations of income tax revenue. The state would get its money back with interest when the trees were cut.

Today the Tillamook Burn is called the Tillamook State Forest. The reforested trees



are about fifty years old; and a debate has erupted over how to manage this state-owned resource. The timber industry wants the trees. Revenue strapped counties in Northwestern Oregon want the cash. Public schools, also suffering from property tax limitations, want timber revenues sent in their direction. The Sierra Club wants the Tillamook State Forest designated a state park.

The forest conditions that led to the Tillamook fire were the result of a bitter turn-of-the-century debate among professional foresters and timber land owners. One faction wanted to continue the time-honored practice of "light burning"—fire in controlled circumstances that burned out the dense underbrush that accumulated on the forest floor before it fueled uncontrolled, hot, stand replacement wildfires.

Professional foresters, an intellectual elite trained at Ivy League institutions and enthralled with management techniques developed in European forests, derisively dismissed "light burning" as "Paiute Forestry." Light burning was dismissed as ignorant folklore, impractical for a modern society where forests could be protected from fire and wildfires controlled or even extinguished. The vast number of uncontrolled fires in the summer of 1910 resolved the dispute in favor of the "protectionist" faction that favored the suppression or elimination of all wildfire.

Nearly 100 years after the resolution of the "light burning" controversy, the American west is reaping the harvest of decades of the ruthless fire suppression that became the industry standard. In our own backyard, municipal watersheds from Astoria to Ashland, including the state's largest population centers in Portland and Eugene, are in much the same condition as the Tillamook forest when it ignited 70 years ago and many of the forests burned in the American west last summer—dry tinder boxes just waiting for a match or lightning strike and a hot wind. Efforts to deal with the forest density problem are paralyzed by some environmentalists who oppose any logging, a penurious congress unwilling to pay its bills and a Forest Service compelled to put out fires rather than prevent or prescribe them. ■

Russell Sadler's *Oregon Outlook* is heard Monday through Friday at 6:55 a.m. on JPR's *Morning News* and on the *Jefferson Daily*. You can participate in an interactive civic affairs forum moderated by Russell on the World Wide Web at <http://www.jeffnet.org>.

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*The present and future through  
the eyes of Dr. Frank Lang*

**M**ost of us who live in the State of Jefferson like to believe that we know and understand the land that we live on. It feels familiar; it's home. And yet, there are layers of life we barely recognize. For years, the voice of Dr. Frank Lang has provided one of the most fascinating glimpses into those deeper natural layers. Through his *Nature Notes* commentaries and columns, listeners and readers have met Brewer's spruce, Piper's desert parsley and shaggy manes. They've seen the lives of moon snails and painted ladies and the Klamath midge. They've come to know anadromous fish and water bears; stilts, whoopers, and the wintering bald eagle. Through his words, they've traveled to Bigelow Lakes, Rainie Falls, the Kalmiopsis wilderness and local granite quarries. They've learned to be properly careful in the presence of watermelon snow.

Such places, plants and creatures may seem esoteric to some. But knowing and understanding the land's subtle details can have profound effects on our larger perspective. This, in turn, determines the choices we make in our daily lives. These choices may be both as obscure and as important as the identity of nodding brome or cucurbit.

Dr. Lang has gathered his own perspectives as some might gather possessions: slowly, one day at a time, over a lifetime of connection to the natural world. His perspectives contain a deep appreciation and understanding of nature's local customs; his blunt observations of our cultural present combine with this knowledge to create a challenging and counterintuitive view of our future. As the days careen into the new millennium, and as his *Nature Notes* perspectives are issued in book form, his view is particularly timely. As a society, what choices are we making—and not making? What consequences are those choices having? What is the likely shape of the future that results from our choices?

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INTERVIEW BY

*John Baxter*

ARTICLE BY

*Eric Alan*



Remembering where we are is a vital context for discussion of such enormous questions. And Dr. Lang has long detailed what the wider world has only recently come to recognize: that the geographic area which roughly defines the State of Jefferson is one of the earth's most special natural places. "Southwest Oregon and Northwest California are a biological wonderland," he says, "primarily because of history, geology, climate, soils, and how all these have combined. Geologically, a good part of it is very old, in the Klamath Mountains. It was never glaciated heavily during the Pleistocene. It was a refusion, a place where organisms could hang out while the rest of the West was quite different. The flora that was here today was probably present in the Pliocene, before the Ice Age." Special serpentine soil types, a profusion of different climatic conditions, a plethora of endemic plant species and other unique factors combine to create a remarkable region, into which we have rather blindly placed our homes and freeways. In the new Cascade-Siskiyou National Monument alone, the butterfly flora contains over 100 species. "The richness of the butterfly flora is a reflection of the plants," notes Dr. Lang. And the richness of the plants is in turn a reflection of one of the most remarkably deep and complex regional ecologies on the planet.

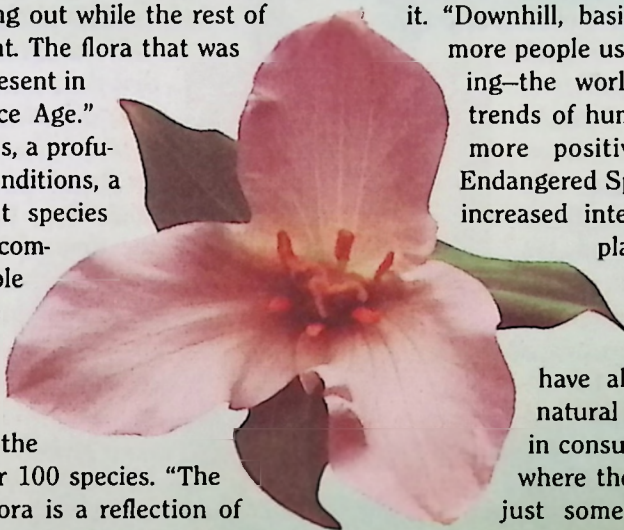
He is no amateur in making this assessment. His connection to the natural land, and his love for it, probably began even before his earliest memories—one of which is of sitting on a bigleaf maple limb, chewing licorice root in a wooded ravine near Olympia, Washington (his childhood home). From such beginnings rose a lifelong ambition to be a biologist, and he was personally aided and abetted in his youthful quest by such luminaries as Margaret McKenny (author of *The Wild and Savory Mushroom*) and bird expert Roger Tory Peterson. After college steered him to botany, he embarked on a long teaching career that included a thirty year stint at what is now Southern Oregon University. Along the way, he also developed a long-standing relationship with Japanese botanists; served as President of the Native Plant Society of Oregon (NPSO); was the first editor of the NPSO magazine,

*Kalmiopsis*; received the Oregon Chapter Volunteer of the Year award from the Nature Conservancy; and was heavily involved with the Bureau of Land Management study of the Cascade/Siskiyou Ecological Emphasis Area. The latter efforts have helped result in the Soda Mountain area being declared a national monument.

Yes, the wonder of this region awaits; and Dr. Lang knows and communicates this as well as anyone here ever has. Yet on this land, great change is frighteningly evident, and Dr. Lang is direct about assessing the direction of change in the natural environment during his tenure of experience with it. "Downhill, basically. There are a whole lot more people using—and in some cases misusing—the world around us." While some trends of human relation to the earth are more positive, in his view—including Endangered Species Act success stories and increased interest by people in the local plants, animals and ecosystem dynamics—he also sees a darker truth. "There are a whole lot of people who have absolutely no interest in the natural world whatsoever, other than in consuming what it provides. That's where the problem is, I think. There's just some people you can't reach."

He speaks of having a sobering epiphany at the Jackson County Fair some years back, about the unreachability of some of the local populace in that regard. Seeing their interests and actions, he felt a sense of hopelessness in terms of anyone bringing a new perspective into their lives. Oddly, he feels one way to overcome the barrier would be through money—money used to create a different education and work experience. "There's this so-called demographic transition that occurs when people reach a certain level of education and income," he says. "Their view of the world changes."

Or does it, necessarily? It isn't just the people without education and opportunity who have a mindset and lifestyle that strains the earth. The wealthy, educated and influential are often equally guilty; sometimes, even those with a high consciousness about their lifestyle's negative impact on the earth continue to pursue it. Without offering it as an excuse, let's face it: almost all of us are guilty. In the United States we find it difficult to act otherwise.





coming from a culture based on over two centuries of consumptive, unsustainable habits. The lifestyle is deeply ingrained into everything from our thoughts to our transportation systems. And indeed, converting both mindset and daily habits is a massive, slow undertaking. "That's why I've developed this idea of a gradual kind of change," Dr. Lang says, in the shift away from consumptive habits in regards to petroleum and electricity, and the delusion that everything is fine, the supply of petroleum is endless, and so on. And he can speak this theory, but realizes that he too is with us in the guilty category. "People are going to look at the way I live and say, 'you hypocrite.' I remember Paul Ehrlich, who wrote *The Population Bomb*, appeared on *The Tonight Show*... and he [Johnny Carson] asked him that question: 'You've got this fancy house, the cars, the plane trips, how do you justify that?' And his [Ehrlich's] answer was, 'If you've booked passage on the *Titanic*, you don't go steerage.'"

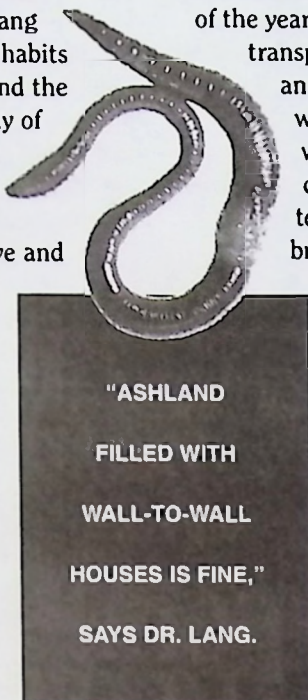
While we're in the process of developing our natural consciousness and yet driving ever more SUVs, the region's ecosystem does do a good *Titanic* impression under our hand. Both Federal and private lands have been stressed by our treatment of them, sometimes in ways that don't fit popular conceptions. "At least in Southern Oregon, often when you go from forest to clearcut you're leaving Federal forested lands and going into private lands that have been pretty well hammered by the landowner, one way or another." And it isn't just the short-term economics of making an unsustainable living off the land that he sees as the hammer; among other factors it's also our penchant, once again, for motorized recreation. The internal combustion engine, clearly, is one of our most damaging additions.

If the composite picture is both familiar and dark, Dr. Lang's extrapolation to its future effect is less so. The potential shifts in lifestyle caused by our current ways of relating to (and abusing) the earth may be unwise and have difficult consequences. Yet, Dr. Lang does not see a catastrophic end. In fact, he also calls an eventual systemic retrenching a shift rather than a decline. "We're probably going

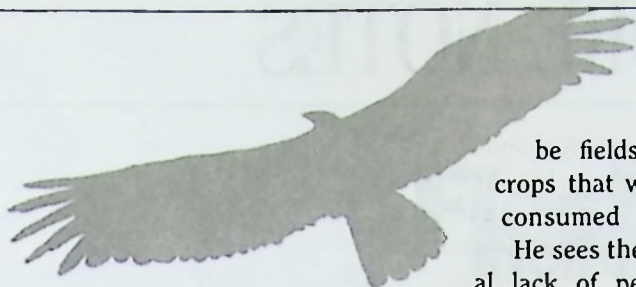
to see... a gradual shift back to the way things were. When I was a kid growing up, there were lots of clotheslines, a lot of canned goods. We couldn't get apples from New Zealand that were prime apples, when local apples weren't available. We didn't get strawberries from who knows where almost any time of the year. We didn't have this enormous reliance on transportation systems to get us food. So I have an idea we're going to shift slowly back to where those things are not available, and so we'll slowly slip back to a different level of consumption. The computer age may come to a screeching halt because of rolling brownouts and blackouts, like they've had in California recently." He does not believe that the people who lived in those earlier eras were miserable because they had to use clotheslines and couldn't buy winter strawberries. Indeed, he hints at nostalgia from the large family gardens of the time of his youth, the canning of vegetables, the pigs and chickens that went from named companions to the dinner table. He notes the greater connection then to the sources and processes of meals.

The temptation of nostalgia doesn't cause him to find the current boom of local population growth inherently evil, as is the popular notion, and the notion that some would expect from a naturalist. "Ashland filled with wall-to-wall houses is fine," he says. "We can take care of wastes and provide services and do all those kinds of things. People who live in villages and small towns in Japan... My experience with them is that they live very happy, fulfilled, satisfied lives. And they don't have to be out in the middle of a five acre plot of ground worrying about their septic tank, their well, their power, and the threat of fire."

His most optimistic view of the future extends further along these lines. "Ideally it [the region] would, I think, look like Europe or Japan, where you would have villages. Instead of five-acre ranchettes scattered all over the landscape, people would be living in little cluster village units that would be connected by really good public transportation systems. And you would be able to get on a train in Ashland or Medford or Eagle Point and go zipping through a tunnel under the Siskiyou and get to San Francisco or Sacramento or Portland in a relatively short period of time. And in between these little villages would







be fields raising crops that would be consumed locally."

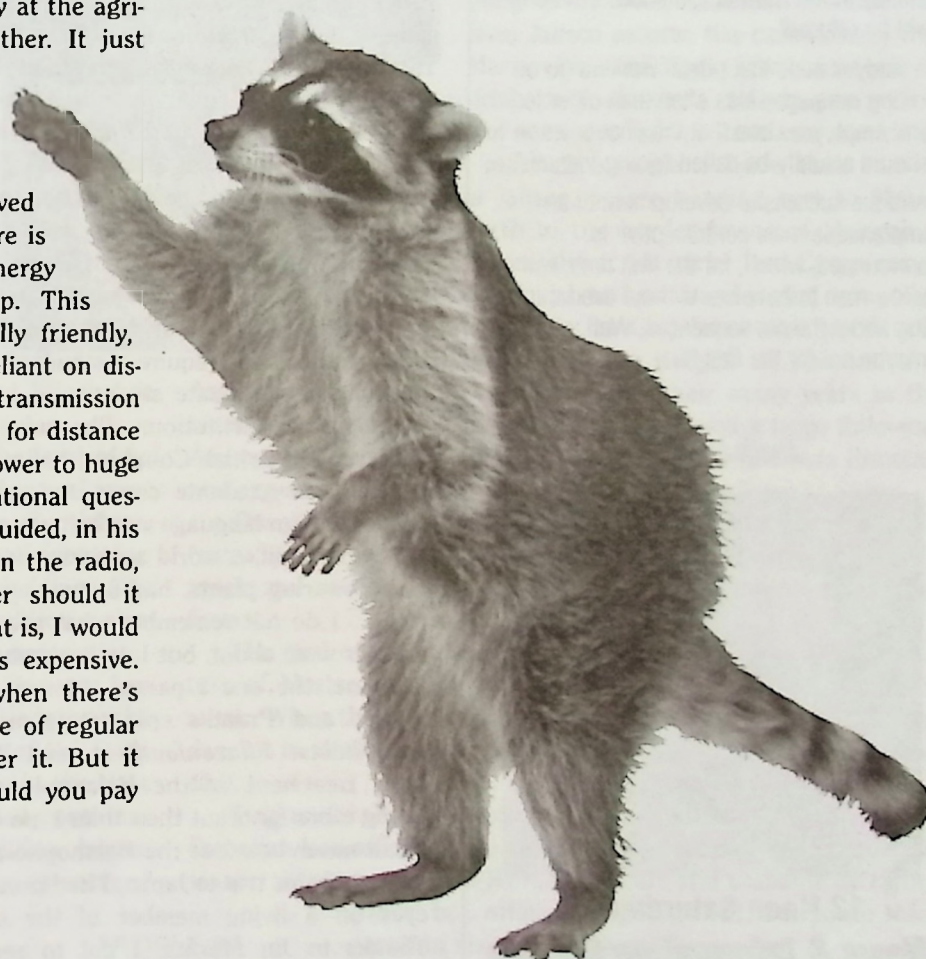
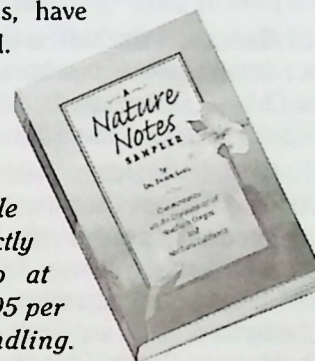
He sees the eventual lack of petroleum as offering assistance in forcing us to create that reality. He also sees no great solution in hydrogen fuel cells or electric cars which merely transfer the pollution and environmental taxation to a new place.

If it's fine for the future to resemble a combination of the past and other countries' current lifestyles, the path is still fraught with difficulties wrought by short-term choices which inhibit a transition to a new cultural structure. "One of the questions I have posed to classes in the past is what's going to happen when our transportation system goes, or if it goes. It could very well be, because we rely on 18-wheelers since we managed to do in the railroads. What would our diet be in the Rogue Valley? Pears? Pears and potatoes from Klamath Falls? We'd barter pears for potatoes? Here we are taking all our good arable land and turning it into retirement trailer court places along Bear Creek, and every opportunity we get we gnaw away at the agricultural lands for one reason or another. It just doesn't seem very long-term far-sighted to me."

Indeed, creating and implementing a regional, holistic vision of a different, sustainable lifestyle has thus far proved elusive within the United States. If there is ever going to be a shift, Dr. Lang sees energy conservation as a primary first step. This includes the creation of environmentally friendly, locally generated "green" power, not reliant on distant, massive power plants linked to transmission systems which rival the highway system for distance and sprawl, and which can knock out power to huge areas when they fail. However, conventional questions about green power's cost are misguided, in his view. "A question was posed recently on the radio, would you pay more for green power should it become available? And my answer to that is, I would not pay more for it. It should be less expensive. I might consider paying more for it when there's full-time energy conservation in the use of regular electrical power. Then I would consider it. But it should take less to produce. Why should you pay more for it?"

Regardless of the degree of accuracy of his future speculations, there can be little argument that the composite knowledge of Dr. Lang's teachings and commentaries offers one of the richest understandings of the current ecosystem in which we are all living. Since most people who know and understand the subtle workings of the natural world develop a deep reverence and respect for it, there is both beauty and importance in sharing the understanding. It's a sharing that doesn't take money, or a societal shift into an unexpected future. It only takes a little reading in the present. All the mysteries of dippers and bushtits and Jerusalem crickets, of harvestmen and glowworms, wokus and geoducks, have their mysteries succinctly revealed. Reverence and respect await—and perhaps a slower, healthier future.

*The Nature Notes book is available through local bookstores or directly through Jefferson Public Radio at 1-800-782-6191. The price of \$19.95 per copy includes shipping and handling.*





Michael Feldman's

# Whad'Ya Know

## All the News that Isn't

Ford and Firestone are blaming one another: Firestone claims the Explorers were already rolling over when the tires shredded. The ones that remained in the air are still perfectly good—just rotate them!

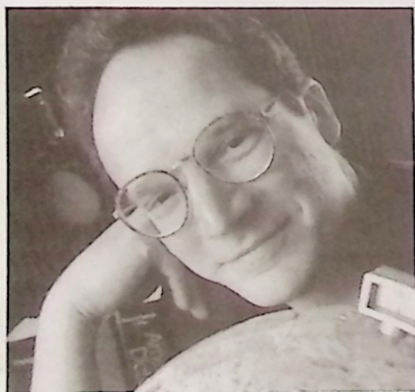
Los Alamos scientist Wen Ho Lee released as a suspect for giving nuclear secrets to the Chinese. Fortunately, the Justice Department still has one billion suspects.

In a last ditch "everything must go" legacy closeout, President Clinton will bring together the Arabs and Israelis, North and South Koreans, the Chinese, Taiwanese, East Timorese and Indonesians, Russians, Chechynians, Hutus and Tutsis to the Quality Inn in Canton, Ohio where no offer will be refused!

A study reveals that postal workers go on killing rampages less often than other federal employees and that the phenomenon should actually be called "going federal."

And the successful development of an implantable male contraceptive is announced, which, for the first time, will allow men to have sex without even thinking about the consequences. Well, all right, maybe not for the first time . . .

*That's all the news that isn't.*



**12 Noon Saturdays on  
News & Information Service**



# NATURE NOTES

*Frank Lang*

## Balanophora

Some time ago, my wife and I returned from a botanical junket to Japan. The two week trip, as a guest of my Japanese botany colleagues whom I have entertained here for three summers, was exquisite. Trains, planes, and automobiles all worked, on time, and got us where we wanted to go with ease and comfort—except for one subway stop in Tokyo. I got on last, and believe me, got off first. When the door opened, I popped onto the platform like a watermelon seed squeezed between two fingers by Japanese commuters eager to get to their destinations.

After my return, friends asked me what the highlight of the trip was. Of all the wonderful things we saw—including Japanese red cedar rainforests, beautiful temple gardens, famous botanical gardens, and fall foliage to rival anything New England has to offer—my favorite was a peculiar little root parasite, called *Balanophora yakushimensis*. Let me tell you why.

Years ago, Ph.D. candidates had to have a reading knowledge of two foreign languages. Mine were French (passed with surprising ease) and German (passed after several attempts and considerable struggle). Some universities require a standard exam taken by all graduate students in a discipline. Other institutions, like mine, the University of British Columbia, had a member of your graduate committee select a proper foreign language article in your area. Poor Job Kuijt, a world authority on parasitic flowering plants, had several opportunities. I do not remember what the other articles were about, but I do remember the last one, the one I passed. It was from Engler and Prantl's epic treatment, *Die Natürlichen Pflanzengruppen*, and it was their treatment of the Balanophoraceae. Being more ignorant then than I am today, I had never heard of the Balanophoraceae. And until this trip to Japan, I had never laid eyes on a living member of the family. Thanks to Jin Murata, I got to see balanophora in its native habitat. It grew on a

steep slope in dense loamy soil beneath an overstory of Japanese red cedar on Yakushima Island off the southern tip of Kyushu. The plants were red, bright red, and looked like small mushrooms pushing up through the duff and loam. They looked like something else as well. The generic name *balanophora* from Greek means to bear an acorn or the male glans. I have to confess that my first look at Balanophora did not remind me of an oak tree.

As late as 1856, the British botanist Joseph Hooker was still trying to convince the ignorant that Balanophora was a flowering plant and not a mushroom. Small wonder some people probably still think it is a mushroom. The enlarged tip that looks like a... well, an acorn, does look like a mushroom cap, and the flowers are among the smallest in the plant kingdom. When I cut a specimen lengthwise for a photograph, I discovered it filled with maggots. Murata-san laughed and said they were probably fungus fly larvae.

Balanophora is somewhat reminiscent of our groundcone and snowplant, all being nongreen root parasites. Balanophora parasitizes some 74 different hosts. It forms an underground tuber-like structure, an amalgam of host and parasite tissue unlike anything else in the plant kingdom. This structure forms the upright flowering stalks. A foxy smell, which I didn't notice, associated with fly pollination probably accounts for the maggots.

Wax from the tubers are used in torches in Java and as birdlime in Thailand. Some cultures think the plant is an aphrodisiac. I wonder why? ■

Dr. Frank Lang is Professor Emeritus of Biology at Southern Oregon University. *Nature Notes* can be heard on Fridays on the *Jefferson Daily*, Saturdays at 8:30am on JPR's Classics & News Service and Sundays at 10am on JPR's Rhythm & News Service.



# Fiesta Navidad

In Mexico the holiday season is filled with a myriad of regional festivals. Some of these trace their roots to customs of native Indians celebrating their various winter feast days. After the coming of the missionaries, Indian deities were replaced by Christian ones and some celebrations evolved into popular traditions that survive today.

Fiesta Navidad, featuring Mariachi Los Camperos de Nati Cano y Ballet Folklórico Ollin, lights up the holiday season with many of these folkloric traditions on November 29 in the Craterian Ginger Rogers Theater in Medford. The show is part of the Southern Oregon University and Jefferson Public Radio's *One World* performing arts series.

This feast of Christmas includes the huge mariachi orchestra and dance troupe in colorful costumes of regional Mexico. The show includes a traditional Las Posadas procession as well as a holiday celebration of music ranging from pure mariachi to Christmas favorites "Feliz Navidad" and "Noche de Paz" ("Silent Night").

The best known popular tradition in Mexico is the feast of La Posada. The Posada began in the 16<sup>th</sup> century as a liturgical event to celebrate the pilgrimage of Joseph and Mary to Bethlehem. Celebrated between December 16 and 24, people participate during the nine-day period by asking for symbolic lodging. The involvement of communities serves to enrich the tradition, coloring the celebration with local as well as regional characteristics.

Fiesta Navidad's musical journey, performed by Mariachi Los Camperos, begins with the traditional petition for lodging (the Posada), but the real fiesta starts with the breaking of the traditional pinata. The first part of the journey takes place in the state of Michoacan, where popular songs are featured and continues with a fiesta in Jalisco, where the mariachi tradition began. Colorful dances by Ballet Folklórico Ollin present the pageantry of the Mexican celebration.

The musical form most typical of Mexico is the mariachi, which originated in the rural areas of



THIS FEAST OF CHRISTMAS INCLUDES THE HUGE MARIACHI ORCHESTRA AND DANCE TROUPE IN COLORFUL COSTUMES OF REGIONAL MEXICO.


western Mexico. The word "mariachi" is a term that can be used to describe the individual musician, the ensemble, or the music itself. The origin of mariachi music is unknown; some say it goes back to the days of the French court in Mexico (1861-1867), while others say it has indigenous roots. They say the word derives from the Yutonahuatl language signifying a hard floor or dance area called a "mariache." Many of the older, rural mariachi musicians from Jalisco assume the name comes from Maria, either the Virgin Mary or, as one elderly musician once observed, "Maybe the wife or girlfriend of some mariachero (mariachi musician)."

Most mariachi musicians hone their musical talents in Jalisco, before heading east to Mexico city or north to the border towns of Mexicali or Tijuana. From there, Mariachi Los Camperos de Nati Cano moved to Los Angeles and now tours the United States at Christmas time performing Fiesta Navidad to the delight of thousands of

Americans and Mexican immigrants. In their many years in this country, Mariachi Los Camperos has developed a large following. Among other credits, the group has recorded with Linda Ronstadt and appeared on the Grammy Awards and *The Tonight Show*.

The Fiesta Navidad program also includes the traditional "rama" from the state of Vera Cruz, featuring popular *jarocho* music and traditional Christmas carols performed in a sing-a-long format.

The goal of Ballet Folklórico Ollin is to preserve the folk culture of Mexico through the presentation of the folk dance and music. When they join with Mariachi Los Camperos, musicians and dancers number over 30 people on the stage with this holiday pageant.

Tickets for Fiesta Navidad can be purchased through the Craterian box office at 541-779-3000. Discounted, create-your-own season tickets to the *One World* series are still available by calling their box office at 541-552-6461. For more information visit [www.oneworldseries.org](http://www.oneworldseries.org). 

ARTICLE BY  
Tom Olbrich



## AMERICAN RHYTHM



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## ONLINE

*Joe Loutzenhiser*

### Napster

**B**ack in May of 1999 I wrote a column about the MP3 phenomenon: people using their computers to copy music from CDs to MP3 files and sharing them with their friends and online acquaintances. Since that time this practice has exploded in popularity. This is in part because MP3 creation software has become more accessible and user friendly, but that is nearly insignificant when compared to the massive influence of a simple file-sharing program called Napster.

Napster allows people who do not know each other to exchange MP3s with ease and relative anonymity. When you install Napster on your computer you tell it where your store of MP3 files resides. Napster then scans through the files and sends the information to their servers where it is added to their database. This centralized database contains the MP3 information for all of Napster's users, cataloged and indexed for easy searching. When you use Napster you type in search criteria (say, "Brittany Spears") and Napster searches its database. Napster then returns a list of potential matches to choose from, including a link to the user's machine that contains the particular MP3 music file you want. You then download the MP3 without really knowing from who or where you're getting it.

This all assumes that Napster's users are generous with their MP3s, and that they leave Napster running a fair bit of the time so people can access their files (without Napster running people cannot download files from your computer). For the most part those who use Napster are a sharing lot; searching for any modern pop star yields hundreds of matches. Even relatively obscure music (say, "99 Tears," by "?" and the Mysterians") turns up a few MP3s to download.

It's important to note that the Napster company stores no MP3 files on their own servers. That is to say they store no copyrighted music themselves, only references to the computers of Napster users who do have such files. In my mind, this makes it quite clear that they are violating no copyright laws. I use the "head-shop" analogy. It is quite legal to sell drug paraphernalia as

long as you don't sell illicit drugs along with them. Napster certainly facilitates copyright infringement, but then so does the Internet, our computers, and the phone lines we use to connect to our ISPs. Singling out one aspect of the method of communication is absurd. If you wanted, you could even assert that Napster

is a viable method of trading MP3s created by artists who do not have access to major record label distribution. This isn't what makes Napster popular, but it is a fallback position which sounds highly moral.

Of course, if you have enough money and a pack of lawyers you can always find a sympathetic judge that will grant you an injunction. That's exactly what happened to Napster, shutting them down for a few days before clearer, or perhaps less biased, heads prevailed and the injunction was temporarily lifted. Napster isn't out of hot water yet. The recording industry has a lot more money and lawyers they want to apply to the problem. Because it would be bad press to go after teenagers downloading the songs of their latest pop stars, the recording industry instead targets Napster, even though Napster is not the one violating the copyright laws. It's a chilling example of how our laws are being bent to the will of corporations.

Without a doubt the lawbreakers here are the people sharing the copyrighted music from their computers, through

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WHILE IT IS QUITE APPARENT  
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Napster or other means. While at one time you could make a tape from a CD you owned and give it to a friend, if you make a thousand tapes and give them away you'd be sure to attract attention. Essentially that's what each Napster user is doing, but because of the software involved they're less likely to be singled out and shut down. Because it is so difficult to target individual users, the recording industry tries to get Napster banned from use on ISPs and college and public networks. A few universities have buckled under the pressure, making Napster use on their networks impossible. It's easier to comply than fight.

While it is quite apparent that Napster users are ripping off the music industry, it's not like the music industry doesn't deserve it. The transition from tapes and records to CDs doubled the price of an album, and now, almost twenty years later, CD prices are approaching \$20.00 each. The promised price decreases due to cheaper and more efficient manufacturing were discarded to instead increase profits. Corporate music has lost its basis in artistry and instead exists to please the bean counters. It's no wonder that the mainstream music today is so bad.

I can't imagine two amoral and devious groups who deserve each other more than the recording industry and Napster users.

It is certainly possible that the recording industry will prevail over Napster and the company will be put out of business. It is also certain that it will have been a waste of time and money because it won't stop the exchange of copyrighted MP3s. There are numerous Napster clones waiting in the wings. Some are open-source programs, meaning that no one in particular owns them and they can be modified and exchanged freely, and some do not use centralized servers, both of which make it extremely difficult to find someone to sue.

The traditional recording industry may win its battles, but the war can never be won. Eventually it will die, and I can't help feel we will be better off for its passing. ■

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Joseph Loutzenhiser works for Project A, an Ashland high-technology firm, and lives in Ashland with his wife and son. He has worked with computers for ten years both professionally and recreationally.

## TUNED IN *From p. 3*

fact that the Commission in December sought to impose a more coherent interpretation of "educational" programming upon religious broadcasters who seek reserved noncommercial educational station frequencies.

Perhaps the most shocking aspect of the Commission's system is its formal rejection of any aspect of the programming proposed by applicants including awarding points for the applicant's commitment to originate programming locally in the community to be served by a station. Indeed, one of the FCC's own commissioners formally dissented from the adoption of the "point system" over that omission.

Thus, the Commission has adopted a system which is the ultimate refuge of bureaucracy—a system which avoids the hard qualitative decisions about programming which best serves "the public interest convenience and necessity" in favor a system which seeks to objectify, and assign value, to meaningless—but easily tabulated—variables. It is a system which turns its back on the core principles under which broadcasting in this nation is licensed simply because the Commission finds the task too challenging or too politically charged. As such, it establishes a poor basis for sound public policy decision-making in awarding broadcast frequencies.

The unarticulated eight-hundred-pound gorilla in this conversation is the Commission's capitulation to fundamentalist and conservative religious forces over the past fifteen years, during which the Commission blithely licensed large numbers of valuable noncommercial stations to purported religious interests. I have written about that topic before and want to emphasize that I am not opposed to religious broadcasting. Local religious parties have owned and operated stations since the dawn of radio, although their freedom to use the special, reserved noncommercial frequencies was previously conditioned upon their establishing a formal educational (as distinct from religious or inspirational) community purpose. But during the Reagan administration, under pressure from conservative interests, the FCC "looked the other way" and began licensing religious stations without regard to the quantifiable educational benefit resulting

from issuing such a license. Worse, the Commission began licensing large networks of centrally owned and programmed religious stations whose connection to local communities, or to education, was virtually nonexistent. Moreover, because these applicants advanced a noncommercial, religious purpose they were subjected to scant scrutiny by the Commission, with little effort made to assure that the parties who submitted these applications were truly noncommercial, truly educational, or even were controlled by the individuals in whose names they were submitted.

As a result, huge numbers of valuable—and now incredibly scarce—noncommercial frequencies have been awarded to parties for whom religious broadcasting is little more than a business masquerading as public service. Fraudulent licensing transactions in these areas have become all too commonplace. JPR has encountered, and unsuccessfully brought to the Commission's attention, several such instances. In some communities which JPR serves, we believe such parties have acquired so many licenses that they are holding as much as 20% of the radio spectrum, secured by fraud and misrepresentation. Unfortunately, we have found the FCC virtually hostile to receiving and acting upon such information.

Under the previous system and the Commission's near paralysis in designing a suitable method of deciding between competing applications, JPR has been stymied in its ability to improve service in Grants Pass, Klamath Falls, Coos Bay, Crescent City, Mt. Shasta, Redding and other communities. Our listeners' interests are at risk.

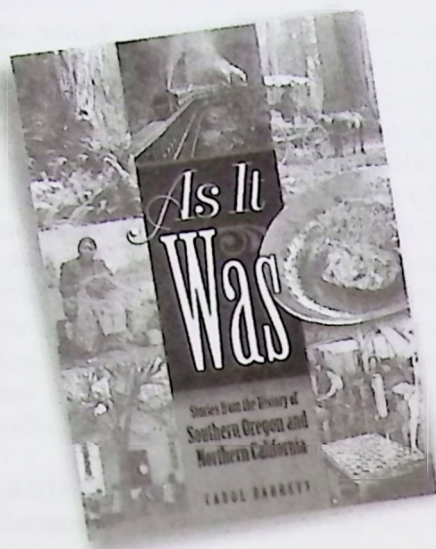
We are concerned about a system which seeks to further objectify meaningless decision-making factors, reduces the ability of the public to bring fraudulent transactions to the Commission's attention, minimizes the Commission's obligations to meaningfully respond to such information—and which completely divorces programming service in the public interest from decisions about who should receive the use of noncommercial frequencies.

These are tough issues. Formidable political and economic interests are involved. Some in

CONTINUED ON PAGE 17



## As Heard on the Radio!



### *As It Was: Stories from the History of Southern Oregon and Northern California*

BY CAROL BARRETT

JPR's radio series *As It Was*, hosted by Hank Henry, is now a book.

We've collected the best stories from *As It Was* in this new book, illustrated with almost 100 historical photographs.

Send check or money order for \$19.95 + \$2.50 shipping and handling (\$22.45 total) per copy.

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## ON THE SCENE

Tom & Ray Magliozzi

### Slack Off, America!

*The following is an election white paper by Car Talk hosts and Presidential candidates Click and Clack, who have been campaigning under the theme "Two Zeroes in '00."*

By most all of the conventional measures, things in this country are supposedly pretty good right now. Unemployment is down. Violent crime is down. Salaries are up. Wall Street is flying high. The Soviet Union is history. The great Twinkie shortage is over, and Kathy Lee is off the air.

We should all be happy, right? Wrong.

According to new findings from our pollster, Paul Murky, of Murky Research, everyone is miserable at least 32.5% of the time. And fully 22% of those surveyed classify themselves as being "mopey and disconsolate" at least 50% of the time. All this, despite Prozac, *The Man Show* and Krispy Kreme Donuts.

Well, we know why. (That's why you should elect us, remember? We have all the answers.)

Here's the problem: we're working too hard. (We mean that in the "Royal We" sense. No one has ever accused *us* of working too hard.)

The fact is, despite all of our prosperity and good times—and perhaps because of it—Americans have less and less leisure time.

In short, we're overscheduling ourselves to death.

Don't believe us? Fine. Take Paul Murky's poll for yourself. Answer the following questions for yourself, today... and for yourself, back in 1985:

- I sometimes check work e-mail from home, after 5 p.m. [1985/today]
  - I am expected to make and receive phone calls from my car. [1985/today]
  - My company gave me a cell phone or a pager, so they can reach me anytime. [1985/today]
  - I wake up early on the weekends, to get all the junk done that I didn't get to during the week. [1985/today]
  - I have some kind of meeting or commitment at least two nights a week. [1985/today]
- See? What did we tell you! If you answered yes to at least three of these today, which were in the "no" column in 1985... then you were

a lot more relaxed back in 1985, weren't you?

Some of this is self-inflicted. Many Americans think they need more money than they really need—and have thus tragically miscalculated the work-to-play ratio. But, employers are not without blame. They're part of this conspiracy. In fact, they love it. Not only are all their employees working constantly, but said employees are also too busy to notice a very crucial fact. There's no unemployment. They can't fire you if you did leave early every day because they can't replace you. And if they did fire you, you could find an even better job in 24 hours. Of course, we have a solution that will improve your hopelessly frenetic and miserable life. Here it is: if elected, we will immediately institute, by means of Executive Order, our new federal program, entitled... *Slack Off, America!*

How does it work? We'll tell you. But first, here are our underlying premises:

Premise 1: Your condition is so hopeless that you can't be trusted to save your own sorry butt. You're making enough money for food, clothing, shelter and a purchase of the occasional World Wrestling Federation pay-per-view event, right? Yet, you're working harder so you can buy additional junk, right? We thought so.

Premise B: There is no premise B. We didn't feel like working that hard.

So, here's how it will work:

Every citizen over the age of three will be assigned a *Slack Off, America!* caseworker. Said caseworker will visit you once per week. (Unless, of course, they're slacking off, in which case, it might be once every two weeks.) During your visit, you will need to present your calendar for the coming week. It should include every commitment for the ensuing 7 days. Let's say your typical day is like this:

6:15 wake up, feed dog, shower, dress, feed and dress kids. 6:45 walk dog, drop kids at school. 8:30 work, meetings, work, etc. 5:30 go to gym. 7:00 PTA meeting. 9:00 arrive home, walk dog, help kids with homework.



10:00 check work e-mail. 10:30 answer personal e-mails, surf "Victoriasecret.com" until wife comes upstairs, quickly switch to "Yahoo Finance" bookmark. 11:30 floss spinach out from lunch. 11:30-midnight read 10 pages in bed, fall asleep drooling into your book.

And so on. You get the picture.

Upon reviewing your weekly calendar, your caseworker, whom no one can overrule, will immediately cancel a minimum of 8 hours per week of commitments. During those canceled hours, you will be assigned to a hammock at one of the thousands of new federal relaxation/detention centers. You can visit with your neighbors, drink a beer, make a cup of cappuccino, read a book, pick your nose, or just stare at the clouds until they start looking like Don Imus. You name it.

Eventually, in about five or ten years, you will remember what it's like to actually slack off. When that happens, your caseworker will have the option of discontinuing your weekly appointments—and slacking off himself.

Think of the benefits *Slack Off, America!* will bring:

1. Enormous job growth. Thousands of census workers have just lost their jobs. We're going to needs lots and lots of *Slack Off, America!* caseworkers. These census people would be perfect. Heck, they already know where you live!

2. Increased Productivity. Not that we care. But, do you honestly think you're getting more done, despite not having any unscheduled time to just relax and kick back? Get real! Of course not.

3. Decreased road rage, air rage, postal rage, shopping line rage, telemarketer rage, crashed hard disk rage, Dr. Laura rage. In short, you will become more accepting.

4. All sorts of great new ideas. Einstein came up with his General Theory of Relativity after canceling an appointment with Leibnitz. No kidding. It could happen again.

*Slack Off, America!* will recreate those good old days of the 1950s, '60s and '70s—when America was more than productive enough, yet we still had time to grill a burger with our neighbors, play ball with our kids, and work on our cars.

And what the heck was wrong with that?

So, are you with us? Or are you too busy to think about it right now? ■

## TUNED IN *From p. 15*

public radio would prefer not to "rock the boat." Indeed, we received numerous private messages from public radio colleagues when news that we had filed suit against the FCC appeared. The common theme in those messages was "I'm glad somebody is willing to do this."

We're not heroes. We're not on a crusade. We realize that we face formidable adversaries. But this is a situation of permanent, long term concern and consequence.

I'm writing this column on the 26th anniversary of the day I came to JPR. Twenty-six years ago every radio and television station in Jackson County, where JPR is headquartered, was locally owned and managed. Every radio station had a news department. Every station had an engineer on staff. Every station was meaningfully involved in local public service undertakings. Three years ago JPR was widely applauded for our programming efforts during the New Year's Day Flood. But it was no contest. We are the only radio station in Jackson County which still has a local news department. While the television stations do, the flood hit on a Sunday when the TV stations were committed to network sports coverage and had only skeleton news personnel on duty in their newsrooms. JPR was essentially the only game in town and we did our job.

Nor was this a solitary instance. Several years before, during an unusually frigid January cold snap, both the electrical and natural gas supply systems failed and were down in the area for several days. Because few people have battery-operated televisions, again JPR was a nearly solitary source of emergency information for our community.

Distantly owned, perhaps pseudo-religious broadcasters programming stations from the other end of the continent were, and would be, scant help to communities struggling with the many local issues that face them.

I feel sorry for the FCC. In part, they probably realize that they "let the horse out of the barn" on licensing noncommercial educational stations quite some time ago. In December they attempted to adopt a policy which would have begun to redress some of the worst excesses in this area but

conservative religious interests raised a firestorm of protest in Congress. Subsequently, the Commission buckled and, perhaps as a result, the Commission waffled on this entire issue in adopting its point system.

The FCC may have buckled and Congress may have caved in to conservative political pressure but the courts have yet to be heard from on this issue. We intend to raise it.

We do so because communities across the nation, when confronting their own environmental, educational, social or political challenges are entitled to have the benefit of public broadcasting frequencies which can be, and should be, controlled by licensees who have the capability and commitment to constructively address such matters. Many of those frequencies have been going to sham speculators and under the Commission's point system, absent redress by the court, more would do so.

That has to stop. The public is entitled to a rational system, which plausibly weighs objective factors in awarding these scarce frequencies to achieve a result that improves our society. That is the FCC's statutory responsibility and they have been arguing for too long that it is an unduly burdensome or complex assignment. It is the law of the land.

The communities which JPR serves, and the rest of the nation, are entitled to have such a system and we will press the Commission in court to provide it. ■

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Ronald Kramer is JPR's Executive Director.

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Car Talk can be heard on JPR each Saturday at 11 a.m. on the *Rhythm and News Service*, and each Sunday at 3 p.m. on the *Classics and News Service*.





# PROGRAM GUIDE

*At a Glance*

## Specials this month

### CLASSICS & NEWS SERVICE KSOR / KSRS / KNYR / KSRG / KNHT



Lucy Edwards

Join us on election night, Tuesday, November 7th from 8 to 11 p.m., for in-depth national and regional coverage and returns. We'll have reports from National Public Radio, regional commentary and analysis from our studios in Ashland and Redding, and statewide reports from Sacramento and Salem. Jeff Golden and Lucy Edwards will host our coverage, with commentary from Russell Sadler and others. We'll also have election returns and additional information on our website, <http://www.jeffnet.org>.

### Rhythm & News Service KSMF/KSBA/KSKF/KNCA/KNSQ

Sunday, November 12 at 9:00 p.m., tune in for "Celtic Soundtracks" on *The Thistle & Shamrock*. Celtic music has never been more popular in the cinema than it was through the 1990s. On this November special we hear excerpts from James Horner's Oscar-winning soundtracks, including *Braveheart*, and from a suite of music written by Irish composer Micheal O'Suilleabhain to accompany *Irish Destiny*, the first ever silent film to be made in Ireland, released in 1925.



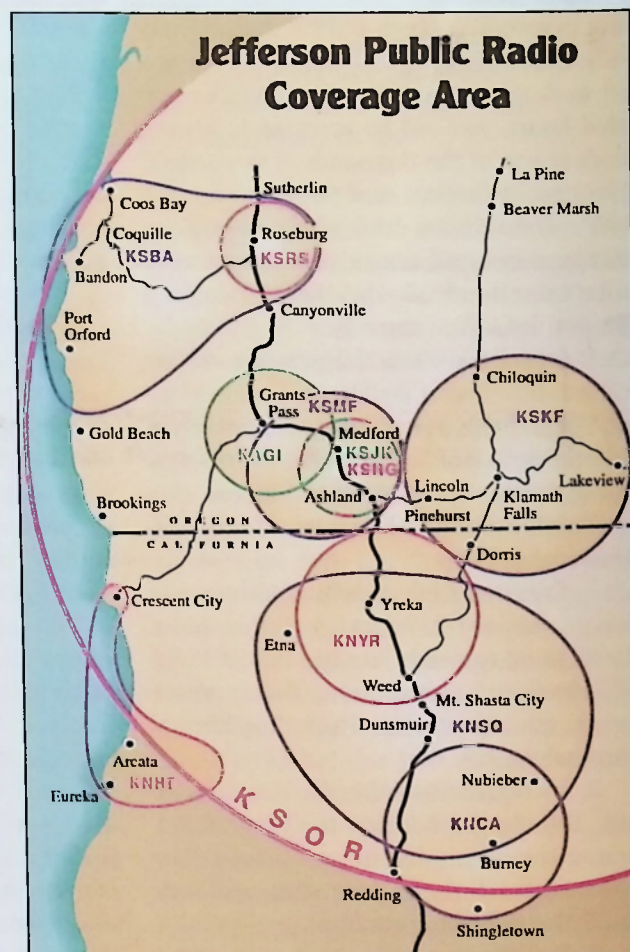
The Thistle & Shamrock host Fiona Ritchie

## Volunteer Profile: Cliff Harrelson



Cliff came to Ashland a few years ago, driving his sixty-passenger school bus from Prescott, Arizona. He has deep experience with alternative transportation, solar power and photo mapping systems. He built a large underground solar home in Utah, and worked on solar devices for a hybrid car which General Motors now plans to manufacture.

One of Cliff's main interests is composing new age music in his project studio, where he studies the many facets of musical synthesis. In the past set of months, he has also been volunteering for Jefferson Public Radio as a rebroadcast engineer. He hopes to someday broadcast a live show designed to air space music composed and performed by local artists.



### KSOR Dial Positions in Translator Communities

Bandon 91.7	Klamath Falls 90.5
Big Bend, CA 91.3	Lakeview 89.5
Brookings 91.1	Langlois, Sixes 91.3
Burney 90.9	LaPine, Beaver Marsh 89.1
Camas Valley 88.7	Lincoln 88.7
Canyonville 91.9	Mt. Shasta, McCloud, Dunsmuir 91.3
Cave Junction 89.5	Merrill, Malin, Tulelake 91.9
Chiloquin 91.7	Port Orford 90.5
Coquille 88.1	Parts of Port Orford, Coquille 91.9
Coos Bay 89.1	Redding 90.9
Etna/Ft. Jones 91.1	Sutherlin, Glide TBA
Gasquet 89.1	Weed 89.5
Gold Beach 91.5	
Grants Pass 88.9	
Happy Camp 91.9	



**KNHT 107.3 FM**  
RIO DELL/EUREKA  
CRESCENT CITY 91.1

## Rhythm & News

**KNSQ 88.1 FM**  
**MT. SHASTA**  
**YREKA 89.3 FM**

## News & Information

**KAGI AM 930**  
**GRANTS PASS**

NOVEMBER 2000 | JEFFERSON MONTHLY | 19



Keep informed!

# Jefferson Daily

Listen to the **Jefferson Daily**

*Regional news*

*Commentaries*

*In-depth interviews*

*Feature stories*

Including these regular essayists:

MONDAYS

Peter Buckley

TUESDAYS

Chef Maddalena Serra

WEDNESDAYS

Alison Baker

THURSDAYS

Diana Coogle

FRIDAYS

Frank Lang with *Nature Notes*

Also Pepper Trail,  
Margaret Watson and Tim Holt

With News Director Lucy Edwards  
and the Jefferson Daily news team

4:30pm Monday-Friday

**CLASSICS & NEWS**

5:30pm Monday-Friday

*Rhythm & News*

**TUNE IN**



Sundays 10am on *Rhythm & News*

PROGRAM GUIDE

## CLASSICS & NEWS SERVICE

KSOR 90.1 FM  
ASHLAND

KSRS 91.5 FM  
ROSEBURG

KNYR 91.3 FM  
YREKA

KSRG 88.3 FM  
ASHLAND

KNHT 107.3 FM  
RIO DELL/EUREKA

### MONDAY-FRIDAY

5:00-6:50 am

#### Morning Edition

The latest in-depth international and national news from National Public Radio, with host Bob Edwards.

6:50-7:00 am

#### JPR Morning News

Includes weather for the region and Russell Sadler's Oregon Outlook commentaries. Hosted by Michael Sanford.

7:00am-Noon

#### First Concert

Classical music, with hosts Don Matthews and John Baxter. Includes: NPR news at 7:01 and 8:01, *Earth and Sky* at 8:35 am, *As It Was* at 9:30, and the *Calendar of the Arts* at 9:00 am.

Noon-12:06pm

#### NPR News

12:06-4:00pm

#### Siskiyou Music Hall

Classical Music, hosted by Eric Teel and Milt Goldman. Includes *As It Was* at 1:00 pm and *Earth & Sky* at 3:30 pm.

4:00-4:30pm

#### All Things Considered

The latest news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

4:30-5:00pm

#### The Jefferson Daily

Jefferson Public Radio's weekday magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

5:00-7:00pm

#### All Things Considered

The latest international and national news from NPR.

7:00pm-2:00am

#### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents bring you classical music every night, with hosts Bob Christiansen, Jeff Esworthy and Brandi Parisi.

### SATURDAYS

6:00-8:00am

#### Weekend Edition

National and international news from NPR, including analysis from NPR's senior news analyst, Daniel Schorr. Scott Simon hosts.

8:00-10:30am

#### First Concert

Classical music to start your weekend. Includes *Nature Notes* with Dr. Frank Lang at 8:30am, *Calendar of the Arts* at 9:00am, and *As It Was* at 9:30am.

10:30am-2:00pm

#### JPR Saturday Morning Opera

2:00-3:00pm

#### From the Top

A weekly one-hour series profiling young classical musicians taped before a live audience in major performance centers around the world.

3:00-4:00pm

#### Siskiyou Music Hall

4:00-5:00pm

#### All Things Considered

The latest international and national news from NPR.

5:00-5:30pm

#### Common Ground

5:30-7:00pm

#### On With The Show

The best of musical theatre from London's West End to Broadway. Hosted by Herman Edel.

7:00pm-9:00pm

#### Played in Oregon

Host Terry Ross takes a weekly look at the best of classical music recorded in live performances from the Rogue Valley to the Columbia River.

9:00pm-2:00am

#### State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance Agents bring you classical music, with hosts Louise Vahle and Brandi Parisi.

### SUNDAYS

6:00-9:00am

#### Weekend Edition

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am

#### Millenium of Music

Robert Aubry Davis surveys the rich - and largely unknown - treasures of European music up to the time of J.S. Bach.

10:00-11:00am

#### St. Paul Sunday

Exclusive chamber music performances produced for the public radio audience, featuring the world's finest soloists and ensembles. Bill McGlaughlin hosts.

11:00-2:00pm

#### Siskiyou Music Hall

Music from Jefferson Public Radio's classical library. Hosted by Bonnie Rostonovich.

2:00-3:00pm

#### Center Stage from Wolf Trap

3:00-4:00pm

#### CarTalk

Click and Clack come to the Classics!

4:00-5:00pm

#### All Things Considered

The latest news from NPR.



5:00pm-7:00pm

## To the Best of Our Knowledge

Two hours devoted to discussion of the latest issues in politics, culture, economics, science and technology.

7:00pm-2:00am

## State Farm Music Hall

Your participating Jackson and Josephine County State Farm Insurance agents present classical music, with hosts Louis Vahle and Jeff Esworthy.

### FEATURED WORKS

\* indicates November birthday

- Nov 1 W Mozart: Symphony No. 19 in Eb, K.132
- Nov 2 T R. Strauss: Duett Concertino for Clarinet, Bassoon and strings
- Nov 3 F Beethoven: Violin Sonata No. 4 in A minor, Op.23
- Nov 6 M Liszt: Piano Concerto No. 1 in Eb
- Nov 7 T Erkel\*: Introduction and Variations on a Theme from *Csel*
- Nov 8 W Bax\*: *The Garden of Fand*
- Nov 9 T WF Bach: Overture in G minor
- Nov 10 F Couperin\*: *Quatrième Concert*
- Nov 13 M Chadwick\*: String Quartet No. 3 in D
- Nov 14 T Copland\*: Symphonic Ode
- Nov 15 W Hummel (11/14\*): Piano Trio in Eb, Op. 12
- Nov 16 T Hill\*: Symphony No. 7 in E minor
- Nov 17 F Hindemith (11/16\*): *Symphonic Metamorphosis*
- Nov 20 M Brahms: Violin Sonata No. 2 in A, Op. 100
- Nov 21 T Britten(11/22\*): Simple Symphony, Op. 4
- Nov 22 W Rodrigo\*: *Concierto Serenata*
- Nov 23 T Gershwin: Rhapsody in Blue
- Nov 24 F Bach: Brandenburg Concerto No. 5 in D, BWV 1050
- Nov 27 M Krommer\*: Oboe Concerto in F, Op. 52
- Nov 28 T Respighi: Suite No. 2 of *Ancient Airs and Dances*
- Nov 29 W Haydn: Piano Trio in E
- Nov 30 T Ravel: Piano Concerto in G

### Siskiyou Music Hall

- Nov 1 W Medtner: Piano Concerto No. 3 in E minor
- Nov 2 T Haydn: Cello Concerto No. 2 in D
- Nov 3 F Gounoud: Symphony No. 2 in Eb
- Nov 6 M Schubert: Symphony No. 8, "*Unfinished*"
- Nov 7 T Goldmark: Sonata for Violin & Piano, Op. 25
- Nov 8 W Bax\*: Symphony No. 3
- Nov 9 T Gorecki: Symphony No. 3
- Nov 10 F Couperin\*: *Les Apotheoses*
- Nov 13 M Grieg: Piano Concerto in A minor
- Nov 14 T Copland\*: Third Symphony
- Nov 15 W Field: Piano Concerto No. 2 in Ab
- Nov 16 T Dvorak: Symphony No. 7, Op. 70
- Nov 17 F Bruch: Violin Concerto in G minor, Op. 26
- Nov 20 M Strauss: *Ein Heldenleben*
- Nov 21 T Brahms: Symphony No. 3 (Two Piano Transcription)
- Nov 22 W Britten\*: String Quartet No. 2 in C
- Nov 23 T Beethoven: Quartet Op. 130 in Bb
- Nov 24 F Elgar: Symphony No. 1 in Ab, Op. 55
- Nov 27 M Sibelius: Symphony No. 6, Op. 104

- Nov 28 T Berlioz: *Symphonie Fantastique*
- Nov 29 W Rachmaninov: Piano Concerto No. 3 in D minor
- Nov 30 T Alkan\*: Grand Sonata Op. 33, "*The Four Ages*"

### HIGHLIGHTS

#### JPR Saturday Morning Opera

- Nov 4 *I Puritani* by Bellini  
Montserrat Caballé, Alfredo Kraus, Matteo Manuguerra, Julia Hamari, Agostino Ferrin, Stefan Elenkov, Dennis O'Neill, Ambrosian Opera Chorus, Philharmonia Orchestra, Riccardo Muti, conductor.
- Nov 11 *Prince Igor* by Borodin  
Dushan Popovich, Valeria Heybalova, Zharko Tzveych, Melanie Bugarinovich, The Chorus and Orchestra of the National Opera, Belgrade, Oscar Danon, conductor.
- Nov 18 *Euryanthe* by Weber  
Teresa Kubiak, Frances Bible, William Lewis, Mark Howard, Uncredited Orchestra and Chorus from New York, Thomas Scherman, conductor.
- Nov 25 *The Mother of Us All* by Virgil Thomson  
Mignon Dunn, James Atherton, Philip Booth, Batyah Godfrey, William Lewis, Linn Maxwell, Helen Vanni, The Santa Fe Opera, Raymond Leppard, conductor.

#### Saint Paul Sunday

- Nov 5 *King's Singers*  
Byrd: Haec Dies; O Lord, Make thy Servant Elizabeth Our Queen; Laudibus in Sanctis; Gesualdo: Luci Serene e Chiare; Monteverdi: Si Ch'io Vorrei Morire; Peter Louis van Dijk: Horizons; Neil Young, arr. Knight: After the Goldrush; Trad., arr. Paul Hart: Humpty Dumpty—Old King Cole—The Grand Old Duke of York; Trad. Irish, arr. Gordon Langford: Phil the Fluter's Ball
- Nov 12 *Frederic Chiu, piano*  
Chopin: Mazurkas, Op. 33, #1 in G-sharp minor, #2 in D Major, #3 in C Major, #4 in B minor; Prokofiev: Music for Children, Op. 65; Schubert-Liszt: from Schwanengesang, D. 957: Pigeon Post, Serenade.
- Nov 19 *Hilary Hahn, violin; Natalie Zhu, piano*  
Brahms: Sonata No. 2 in A major, Op. 100; Bach: Sonata No. 2 in A minor for unaccompanied violin, B.W.V. 1003 — Fugue; Debussy: Sonata.
- Nov 26 *Miró String Quartet*  
Ginastera: String Quartet No. 2, Op. 26—I. Allegro rustico; Smetana: String Quartet No. 1 in E minor, "From My Life"; Haydn: String Quartet in D major, Op. 76, No. 5 - III. Menuetto: Allegro, IV. Finale: Presto.

#### From the Top

- Nov 4 This week we meet a wonderful 17-year-old soprano whose love for Mozart is only surpassed by her love for her lipstick-red VW Beetle. We hear a lyrical performance of Wayne Barlow's *The Winter's Passed* by an especially sensitive 17-year-old oboist from Pennsylvania; and special guest John Bayless joins us for a raucous piano spectacular (eight hands at two pianos). Classical music is at its most exuberant this week on *From the Top*.
- Nov 11 This week, performers play for groceries. That's right, *From the Top* tapes from the Internationally renowned Interlochen Center for the Arts Summer Program in Michigan—and anyone who's ever been to camp knows that camp food can become a bit difficult to swallow after a while. So

*From the Top* takes pity on the musician-campers at Interlochen and offers a deluxe "care-package" to the winner of the Audience Choice Award.

**Nov 18** This week's episode features a beautiful and diverse series of pieces, including the Brahms Quintet for Piano and Strings performed by a group of teenagers whose members come from 4 different countries. We meet a 16-year-old oboist who claims that "Buffy the Vampire Slayer" helps her prepare reeds. We hear a piece for cello and woodwinds written by an 18-year-old composer from Seattle, and we hear a third grader's analysis of an Ibert Flute Concerto.

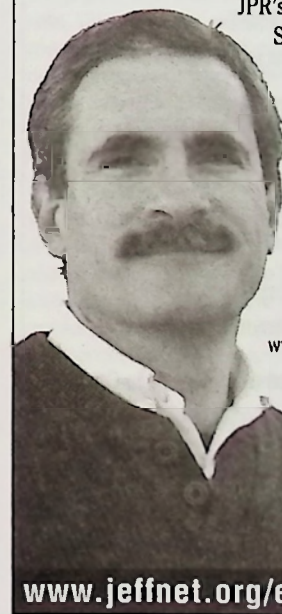
**Nov 25** Famed fiddler Mark O'Connor jams with *From the Top's* great young musicians this week. We hear several of Mr. O'Connor's compositions including "Strings and Threads" arranged for fiddle and horn and "Appalachia Waltz" arranged for fiddle and string quartet. We also meet a 12-year-old violinist who dreams of starring in martial arts films, and we feature a classical music version of "The Battle of the Sexes."

## The Jefferson Exchange

with Jeff Golden

A place where an interesting, insightful, diverse group of people meet to discuss the issues and events of our day. Whether it's education, business, civic affairs or the arts, *The Jefferson Exchange* is a lively spot to share an idea, ask a question, add a measure of common sense or even air an occasional gripe. The Jefferson Exchange welcomes listener phone calls at 552-6782 in the Medford/Ashland area and at 1-800-838-3760 elsewhere. Join Jeff Golden and a distinguished list of community leaders on *The Jefferson Exchange* - weekdays from 8am to 10am on

JPR's News & Information Service, AM1230 in Jackson County and AM930 in Josephine County.



For the guest schedule see our web site at [www.jeffnet.org/exchange](http://www.jeffnet.org/exchange).

[www.jeffnet.org/exchange](http://www.jeffnet.org/exchange)





## URL Directory

**American Red Cross / Rogue Valley Chapter**  
<http://www.jeffnet.org/redcross>

**Ashland YMCA**  
<http://www.ashlandymca.org>

**BandWorld Magazine**  
<http://www.jeffnet.org/bandworld>

**Blooming Bulb Company**  
<http://www.bloomingbulb.com>

**Blue Feather Products**  
<http://www.blue-feather.com>

**Chateaulin**  
<http://www.chateaulin.com>

**City of Medford**  
<http://www.ci.medford.or.us>

**Computer Assistance**  
<http://www.jeffnet.org/computerassistance/compasst>

**Gene Forum**  
<http://www.geneforum.org>

**Jefferson Public Radio**  
<http://www.jeffnet.org>

**JEFFNET**  
<http://www.jeffnet.org>

**The Oregon Cabaret Theatre**  
<http://www.oregongcabaret.com>

**Tame Web**  
<http://www.tameweb.com>

**Rogue Valley Symphony**  
<http://www.rvsymphony.org>

**Southern Oregon Women's Access to Credit**  
<http://www.sowac.org>

**White Cloud Press**  
<http://www.whitecloudpress.org>

## PROGRAM GUIDE

# Rhythm & News Service

**KSMF 89.1 FM**  
 ASHLAND  
 CAVE JCT. 90.9 FM

**KSBA 88.5 FM**  
 COOS BAY  
 PORT ORFORD 89.3 FM  
 ROSEBURG 91.9 FM

**KSKF 90.9 FM**  
 KLAMATH FALLS

**KNCA 89.7 FM**  
 BURNEY/REDDING

**KNSQ 88.1 FM**  
 MT. SHASTA

### MONDAY-FRIDAY

5:00-9:00am  
**Morning Edition**

The latest national and international news from NPR, with host Bob Edwards. Plus local and regional news at 6:50, and Russel Sadler's Oregon Outlook at 6:55. Hosted by Michael Sanford

9:00am-3:00pm  
**Open Air**

An upbeat blend of contemporary jazz, blues, world beat and pop music, hosted by Brad Ranger and Eric Alan. Includes NPR news updates at a minute past each hour and *As It Was* at 2:57pm.

3:00-5:30pm  
**All Things Considered**

The latest national and international news from NPR, with hosts Linda Wertheimer, Robert Siegel, and Noah Adams.

5:30-6:00pm  
**The Jefferson Daily**

Jefferson Public Radio's weekly magazine, with regional news, interviews, features and commentary. Hosted by Lucy Edwards.

6:00-8:00pm  
**The World Café**

The best in contemporary and alternative music, in-studio performances and dynamic specials, with David Dye.

8:00-10:00pm  
**Echoes**

John Diliberto blends exciting contemporary music into an evening listening experience both challenging and relaxing.

10:00pm-2:00am  
**Late Night Jazz with Bob Parlocha**

Legendary jazz expert Bob Parlocha signs off the evening with four hours of mainstream jazz.

### SATURDAYS

6:00-10:00am  
**Weekend Edition**

The latest national and international news from NPR.

10:00-11:00am  
**Living on Earth**

NPR's weekly newsmagazine provides this additional half-hour of environmental news (completely new material from Friday's edition).

### NORTHERN CALIFORNIA ONLY:

10:30 am  
**California Report**

A weekly survey of California news, produced by KQED, San Francisco.

11:00-Noon  
**Car Talk**

Click & Clack, the Tappet Bros., also known as Tom and Ray Magliozzi, mix excellent automotive advice with their own brand of offbeat humor. Is it possible to skin your knuckles and laugh at the same time?

Noon-2:00pm  
**West Coast Live**

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises. Don't dare turn your radio off after *CarTalk!*

2:00-3:00pm  
**AfroPop Worldwide**

One of the benefits of the shrinking world is the availability of new and exciting forms of music. African broadcaster Georges Collinet brings you the latest pop music from Africa, the Caribbean, South America and the Middle East.

3:00-5:00pm  
**The World Beat Show**

Afropop, reggae, calypso, soca, salsa, and many other kinds of upbeat world music. Hosted by Heidi Thomas.

5:00-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00-8:00pm  
**American Rhythm**

Craig Faulkner spins two hours of R&B favorites to start your Saturday night.

8:00-9:00pm  
**The Grateful Dead Hour**

David Gans with a weekly tour through the nearly endless archives of concert recordings by the legendary band.

9:00-10:00pm  
**The Retro Lounge**

Lars & The Nurse present rocking musical oddities, rarities, and obscurities from the last century. Old favorites you've never heard before? Is it *deja vu*? Or what?

10:00pm-2:00am  
**The Blues Show**

### SUNDAYS

6:00-9:00am  
**Weekend Edition**

The latest national and international news from NPR, with host Liane Hansen - and a visit from "The Puzzle Guy."

9:00-10:00am  
**Marian McPartland's Piano Jazz**

Marian McPartland chats and performs with some of jazz's greats.

10:00am-2:00pm  
**Jazz Sunday**

Contemporary jazz. Hosted by George Ewart.



2:00-3:00pm  
**Rollin' the Blues**

Rick Larsen presents an hour of contemporary and traditional blues.

3:00-4:00pm  
**Le Show**

Actor and satirist Harry Shearer (one of the creators of the spoof band "Spinal Tap") creates this weekly mix of music and very biting satire.

4:00-5:00pm  
**New Dimensions**

This weekly interview series focuses on thinkers on the leading edge of change. Michael and Justine Toms host.

5:00-6:00pm  
**All Things Considered**

The latest national and international news from NPR.

6:00-9:00pm  
**The Folk Show**

Frances Oyung and Keri Green bring you the best in contemporary folk music.

9:00-10:00pm  
**The Thistle and Shamrock**

Fiona Ritchie's weekly survey of Celtic music from Ireland, Scotland and Brittany.

10:00-11:00pm  
**Music from the Hearts of Space**

Contemporary, meditative "space music" hosted by Stephen Hill.

11:00pm-2:00am  
**Possible Musics**

David Harrer and others push the boundaries of musical possibilities with their mix of ethereal, ambient, ethno-tech-no, electronic trance, space music and more.

**HIGHLIGHTS**

**Marian McPartland's Piano Jazz**

**Nov 5 Dr. Valerie Capers**

Dr. Valerie Capers is a fabulous pianist, composer and educator. She is blessed with an eclectic piano style that combines a little of Art Tatum, Oscar Peterson and Bill Evans with some Chopin thrown in. Capers—the first blind graduate of Juilliard—shows off her classical chops when she solos on "It Could Happen to You." Then she and McPartland swing out on "Scrapple from the Apple."

**Nov 12 Paul Bley**

Legendary leader of the jazz avant garde, pianist Paul Bley has cultivated his own musical vision and influenced a generation of performers. For forty years, he has remained on the cutting edge of creative music, performing with everyone from Ornette Coleman and Charlie Parker to Jaco Pastorius and Pat Metheny. In addition to being one of the most prolific jazz pianists, Bley is recognized by the American Physical Society for his innovations in adapting the audio synthesizer for its historic first live performance, which he gave at Philharmonic Hall, Lincoln Center on December 26, 1969.

**Nov 19 Teri Thornton**

*Piano Jazz* remembers vocalist and pianist Teri Thornton, who lost her battle with cancer this year. Her dramatic comeback to the jazz world was highlighted in 1998 when she won the Thelonious Monk Vocal Competition. Thornton first wowed audiences in 1963 with her hit recording of "Somewhere in the Night" from the television series *Naked City*. She and McPartland team for an unforgettable "I'll Be Seeing You." Thornton plays and sings her signature

song, "East of the Sun and West of the Moon."

**Nov 26 Dave Douglas**

Dave Douglas has taken the jazz world by storm recently after years of calculated work and record releases during the 1990s. A composer, improviser and trumpeter, Douglas develops music that transcends the boundaries of traditional jazz. Named *JazzTimes* magazine's "Artist of the Year" for 2000, his recent release is a tribute to Mary Lou Williams, the jazz legend he credits for inspiring him to keep moving forward and challenging himself with new things.

**New Dimensions**

**Nov 5 Generosity Of Mind and Heart** with Lama Tsering

**Nov 12 Ways to Find God** with Deepak Chopra, M.D.

**Nov 19 Recipes For Sustainability** with Vicki Robin

**Nov 26 Towards a New World Culture** with H.H. the Dalai Lama et al.

**Thistle and Shamrock**

**Nov 5 The Guitar**

From Ireland's Arty McGlynn, to Robin Bullock of the U.S., Soig Siberil of Brittany, Colin Reid of Northern Ireland and Pierre Bensusan of French Algerian descent, Celtic music is caressed by the fingers of some of the world's greatest guitarists. We enjoy their artistry this week.

**Nov 12 Soundtracks**

Celtic music has never been more popular in the cinema than it was through the 1990s. We hear excerpts from James Horner's Oscar-winning soundtracks, including *Braveheart*, and from a suite of music written by Irish composer Micheal O'Suilleabhain (pron: Me-hall O'Sullivan) to accompany *Irish Destiny*, the first silent film to be made in Ireland, produced in 1925.

**Nov 19 The Journey Home**

A great proportion of Celtic music deals with the painful subject of leaving. This week, we listen to music that brings us back home.

**Nov 26 The Water Is Wide**

The Appalachian/Celtic musical connection is less remarked upon these days than other North American Celtic links, but is also worth celebrating. We do so with a variety of artists from both sides of the water (Patrick Street, David Holt, Jerry Douglas, Kate Rusby, and Peggy Seeger), and insights from Scots ballad singer and trans-Atlantic wanderer, Jack Beck.

A "Heart Healthy" recipe  
from

# Zorba Paster ON YOUR HEALTH

Don't miss your weekly "house call" with family physician Dr. Zorba Paster on *Zorba Paster on Your Health*, Sundays at 4pm on JPR's *News & Information Service*. Dr. Paster puts health, nutrition and fitness news into perspective, answers callers' medical questions, and shares tips for healthy living.

If you have a health question for Dr. Paster, call 1-800-462-7413.

## COUNTRY LENTIL SOUP

(Serves 6)

1 tbsp extra virgin olive oil  
2 cups red onions, chopped  
2 tsp garlic, crushed  
6 cups water  
2 cups lentils, rinsed  
2 cups carrots, chopped  
2 cups mushrooms, sliced  
1 cup celery, chopped  
1 cup diced stewed tomatoes  
2 bay leaves  
1 tsp dried rosemary  
1 tsp dried thyme  
¼ tsp crushed, dried red pepper  
¼ tsp coarsely ground black pepper  
1 tbsp red wine vinegar  
salt to taste

In fry pan, heat olive oil over medium heat. Add red onions, and sauté for 8-10 minutes. Add garlic, stir well. Transfer to large soup pot, and add water. Mix in lentils, carrots, mushrooms, celery, bay leaves, rosemary, thyme, crushed red pepper and coarse black pepper. Bring to boil. Reduce heat to medium, cover, and simmer until lentils and vegetables are tender (about 45 minutes).

If soup becomes too thick, add more water. Remove bay leaves, and discard. Add tomatoes and red wine vinegar; simmer 5 minutes more. Salt to taste. (If on a salt-restricted diet, don't add salt as soup cooks, salt it at the table). Serve hot. (Optional: Top each serving with dollop of nonfat yogurt or low-fat sour cream.)

**Nutritional Analysis** (per serving, without optional topping):

Calories 6% (126 cal) · Protein 6% (3.3 g)  
Carbohydrate 7% (23 g)  
Total Fat 4% (3.4 g) · Sat. Fat 2% (0.48 g)

Calories from Protein: 10%  
Carbohydrate: 68%, Fat: 22%



## Jefferson Public Radio E-Mail Directory

To help us provide a fast and focused response to your question or comment please use the e-mail address below that best describes your area of inquiry:

### Programming

e-mail: [lambert@sou.edu](mailto:lambert@sou.edu)

Questions about anything you hear on Jefferson Public Radio, i.e. programs produced by JPR or pieces of music played by one of our hosts. Note that information about programs produced by National Public Radio can be obtained by visiting NPR's program page (<http://www.npr.org/programs>). Also, many national programs aired on JPR have extensive WWW sites which are indexed on the JEFFNET Control Center ([http://www.jeffnet.org/Control\\_Center/pr.html](http://www.jeffnet.org/Control_Center/pr.html)). Also use this address for:

- Questions about programming volunteer opportunities
- Comments about our programming
- For story ideas for our daily newsmagazine, *The Jefferson Daily* send us e-mail at [daily@jeffnet.org](mailto:daily@jeffnet.org)

### Marketing & Development

e-mail: [westhelle@sou.edu](mailto:westhelle@sou.edu)

Inquiries about:

- Becoming a program underwriter
- Making a planned gift to benefit JPR
- Ways to spread the word about JPR
- Questions about advertising in the *Jefferson Monthly*

### Membership / Signal Issues

e-mail: [whitcomb@sou.edu](mailto:whitcomb@sou.edu)

Questions about:

- Becoming a JPR member
- The status of your membership including delivery of any "thank you" gift
- Questions about fundraising volunteer opportunities
- Reports regarding signal outages or problems (please include your town and JPR service in your message)

### Administration

e-mail: [christim@sou.edu](mailto:christim@sou.edu)

General inquiries about JPR:

- Questions about the best way to contact us
- Information about our various stations and services

### Suggestion Box

e-mail: [jeffpr@jeffnet.org](mailto:jeffpr@jeffnet.org)

Ideas for all of us to consider (after all, we do consider all things). Please only use the Suggestion Box for communication which doesn't require a response.

### Jefferson Monthly

e-mail: [ealan@jeffnet.org](mailto:ealan@jeffnet.org)

## PROGRAM GUIDE

# News & Information Service

KSJK AM 1230  
TALENT

KAGI AM 930  
GRANTS PASS

### MONDAY-FRIDAY

5:00-7:00am

#### BBC World Service

News and features from the British Broadcasting Service.

7am-8am

#### The Diane Rehm Show

The most prestigious public radio call-in talk show in Washington, D.C. is now nationwide! Thought-provoking interviews and discussions with major newsmakers are a hallmark of this program.

8:00-10:00am

#### The Jefferson Exchange

Jeff Golden hosts this live call-in program devoted to current events in the State of Jefferson.

10:00am-11:00 a.m.

#### Public Interest

A lively call-in program featuring distinguished guests from the world of science, politics, literature, sports and the arts.

11:00am-1:00pm

#### Talk of the Nation

NPR's daily nationwide call-in program, with Ira Flatow sitting in on Science Fridays.

### 1:00PM - 1:30PM

MONDAY

#### Talk of the Town

Claire Collins hosts this interview program whose topics range from politics to poetry, from the environment to teenage issues—and more. (Repeats Saturdays at 1:00pm.)

TUESDAY

#### Healing Arts

Repeat of Colleen Pyke's Saturday program.

WEDNESDAY

#### Real Computing

Computer expert John C. Dvorak demystifies the dizzying changes in the world of computers.

THURSDAY

#### Word for the Wise

Host Kathleen Taylor opens the books on one of America's favorite topics—our language, in this two-minute glimpse into the intriguing world of words.

#### Me and Mario

Mario Cuomo, former governor of New York and political scientist Dr. Alan Chartock bring listeners a special blend of political repartee, good humor, and serious discussion.

FRIDAY

#### Latino USA

A weekly journal of Latino news and culture (in English).

1:30pm-2:00pm

#### Pacifica News

National and international news from the Pacifica News Service.

2:00pm-3:00pm

#### The World

The first global news magazine developed specifically for an American audience brings you a daily perspective on events, people, politics and culture in our rapidly shrinking world. Co-produced by PRI, the BBC, and WGBH in Boston.

3:00pm-4:00pm

#### Fresh Air with Terry Gross

A daily interview and features program looking at contemporary arts and issues. A unique host who allows guests to shine interviews people with specialties as diverse as literature and economics.

4:00pm-6:00pm

#### The Connection with Christopher Lydon

An engaging two hours of talk & interviews on events and ideas that challenge listeners. Host Christopher Lydon is a veteran news anchor with experience covering politics for the *Boston Globe* and the *New York Times*.

6:00-7:00pm

#### Fresh Air with Terry Gross

Repeat of 3pm broadcast.

7:00pm-8:00pm

#### As It Happens

National and international news from the Canadian Broadcasting Corporation.

8:00-10:00pm

#### The Jefferson Exchange

Repeat of 8am broadcast.

9:00pm-11:00pm

#### BBC World Service

10:00pm-1:00am

#### World Radio Network

WRN carries live newscasts and programs from the world's leading public and international broadcasters, giving access to a global perspective on the world's news and events.

### SATURDAYS

6:00am-7:00am

#### BBC Newshour

7:00am-8:00am

#### Weekly Edition

8:00am-9:00am

#### Sound Money

Chris Farrell hosts this weekly program of financial advice.

9:00am-10:00am

#### Beyond Computers

10:00am-12:00pm

#### West Coast Live

From San Francisco, host Sedge Thomson puts together this eclectic weekly variety show, with musicians, writers, actors, and lots of surprises.

12:00pm-2:00pm

#### Whad'Ya Know with Michael Feldman

*Whad'Ya Know* is a two-hour comedy/quiz/interview show that is dynamic, varied, and thoroughly entertaining. Host and quiz-master Michael Feldman invites contestants to answer questions drawn from his seemingly limitless store of insignificant information. Regular program elements include the "Whad'Ya Know Quiz," "All the News That Isn't," "Thanks for the Memos," and "Town of the Week."

2:00pm-3:00pm

#### This American Life

Hosted by talented producer Ira Glass, *This American Life* documents and describes contemporary America through exploring a weekly theme. The program uses a mix of radio monologues, mini-documentaries, "found tape," and unusual music.



3:00pm-5:00pm  
**A Prairie Home Companion**  
**with Garrison Keillor**

A showcase for original, unforgettable comedy by America's foremost humorist, with sound effects by wizard Tom Keith and music by guests like Lyle Lovett, Emmylou Harris, Joel Gray and Chet Atkins. This two-hour program plays to sold-out audiences, broadcasts live nationally from St. Paul, New York and cities and towns across the country. The "News from Lake Wobegon" is always a high point of the program.

5:00pm-5:30pm

**Talk of the Town**

Repeat of Claire Collins' Monday program.

5:30pm-6:00pm

**The Healing Arts**

Jefferson Public Radio's Colleen Pyke hosts this weekly interview program dealing with health and healing.

6:00pm-7:00pm

**New Dimensions**

7:00pm-8:00pm

**Fresh Air Weekend**

8:00pm-9:00pm

**Tech Nation**

9:00pm-11:00pm

**BBC World Service**

11:00pm-1:00am

**World Radio Network**

**SUNDAYS**

6:00am-8:00am

**BBC World Service**

8:00-10:00am

**To the Best of Our Knowledge**

Interviews and features about contemporary political, economic, and cultural issues, produced by Wisconsin Public Radio.

10:00am-11:00pm

**Beyond Computers**

A program on technology and society hosted by Maureen Taylor.

11:00am-12:00pm

**Sound Money**

Repeat of Saturday broadcast.

12:00-2:00pm

**A Prairie Home Companion**  
**with Garrison Keillor**

2:00pm-3:00pm

**This American Life**

3:00pm-4:00pm

**What's On Your Mind**

A program which explores the human mind, hosted by Dr. Linda Austin.

4:00pm-5:00pm

**Zorba Paster on Your Health**

Family practitioner Zorba Paster, MD, hosts this live national call-in about your personal health.

5:00pm-7:00pm

**Sunday Rounds**

Award-winning broadcaster and medical journalist John Stupak interviews recognized medical experts, authors and research scientists in this two-hour weekly national call-in. To participate, call 1-800-SUNDAYS.

7:00pm-8:00pm

**People's Pharmacy**

8:00pm-9:00pm

**The Parent's Journal**

Parenting in the '90s is tougher than ever. On this weekly program, host Bobbi Connor interviews experts in education, medicine, and child development for helpful advice to parents.

9:00pm-11:00pm

**BBC World Service**

11:00pm-1:00am

**World Radio Network**

# Program Producer Directory

## NATIONAL PUBLIC RADIO

635 Massachusetts Ave. NW  
 Washington DC 20001

Audience Services:

(202) 414-3232

Tapes and Transcripts:

Toll-free Number:

877-NPR TEXT

(877-677-8398)

<http://www.npr.org/>

## ALL THINGS CONSIDERED

1-877-677-8398

[atc@npr.org](mailto:atc@npr.org)

[www.npr.org/programs/atc/](http://www.npr.org/programs/atc/)

## CAR TALK

1-888-CAR-TALK

<http://cartalk.cars.com/>

## DIANE REHM SHOW

Call-in line: 1-800-433-8850

[drehm@wamu.org](mailto:drehm@wamu.org)

<http://www.wamu.org/rehm.html>

## FRESH AIR

Tapes, transcripts 1-877-213-7374

[freshair@whyy.org](mailto:freshair@whyy.org)

<http://whyy.org/freshair/>

## LATINO USA

(512) 471-1817

<http://www.latinousa.org/>

## LIVING ON EARTH

1-800-218-9988

[loe@npr.org](mailto:loe@npr.org)

<http://www.loe.org/>

## MARIAN McPARTLAND'S

PIANO JAZZ

(803) 737-3412

[pj@sctv.org](mailto:pj@sctv.org)

<http://www.sctv.org/pj/>

## MORNING EDITION

Listener line: (202) 842-5044

[morning@npr.org](mailto:morning@npr.org)

<http://www.npr.org/programs/morning/>

## PUBLIC INTEREST

1-202-885-1200

[pi@wamu.org](mailto:pi@wamu.org)

<http://www.wamu.org/pi/>

## TALK OF THE NATION

[totn@npr.org](mailto:totn@npr.org)

[www.npr.org/programs/totn/](http://www.npr.org/programs/totn/)

## TALK OF THE NATION

SCIENCE FRIDAY

[scifri@npr.org](mailto:scifri@npr.org)

[www.npr.org/programs/scifri/](http://www.npr.org/programs/scifri/)

## THISTLE & SHAMROCK

[www.npr.org/programs/thistle/](http://www.npr.org/programs/thistle/)

## WEEKEND ALL THINGS

CONSIDERED

[watc@npr.org](mailto:watc@npr.org)

[www.npr.org/programs/watc/](http://www.npr.org/programs/watc/)

## WEEKEND EDITION SATURDAY

[wesat@npr.org](mailto:wesat@npr.org)

[www.npr.org/programs/wesat/](http://www.npr.org/programs/wesat/)

## WEEKEND EDITION SUNDAY

[wesun@npr.org](mailto:wesun@npr.org)

[puzzle@npr.org](mailto:puzzle@npr.org)

[www.npr.org/programs/wesun/](http://www.npr.org/programs/wesun/)

## WEEKLY EDITION

[weed@npr.org](mailto:weed@npr.org)

[puzzle@npr.org](mailto:puzzle@npr.org)

[www.npr.org/programs/weed/](http://www.npr.org/programs/weed/)

## WORLD RADIO NETWORK

Wyvil Court, 10 Wyvil Road

London, UK SW8 2TG

(617) 436-9024 · [mail@wrn.org](mailto:mail@wrn.org)

[www.wrn.org/WRNfromNPR.html](http://www.wrn.org/WRNfromNPR.html)

## PUBLIC RADIO INTERNATIONAL

100 North Sixth St., Suite 900A,

Minneapolis MN 55403

(612) 338-5000

<http://www.pri.org/>

## A PRAIRIE HOME COMPANION

[phc@mpr.org](mailto:phc@mpr.org)

<http://phc.mpr.org/>

## AFROPOP WORLDWIDE

[afropop@aol.com](mailto:afropop@aol.com)

<http://www.afropop.org/>

## AS IT HAPPENS

<http://www.radio.cbc.ca/program/asithappens/aih.html>

## BBC WORLD SERVICE

<http://www.bbc.co.uk/home/today/index.shtml>

## BEYOND COMPUTERS

Tapes 1-800-767-7234

<http://www.beyondcomputers.org>

## THE CONNECTION

Tapes 1-800-909-9287

[connection@wbur.bu.edu](mailto:connection@wbur.bu.edu)

[www.wbur.org/con\\_00.html](http://www.wbur.org/con_00.html)

## FROM THE TOP

[fttradio@aol.com](mailto:fttradio@aol.com)

<http://www.fromthetop.net/>

## ECHOES

(215) 458-1110

[echoes@echoes.org](mailto:echoes@echoes.org)

<http://www.echoes.org/>

Orders: 1-800-321-ECHO

[echodisc.com](http://echodisc.com)

## LATE NIGHT JAZZ with Bob

Parlocha

1-773-279-2000

<http://www.wfmt.com>

## ST. PAUL SUNDAY

<http://sunday.mpr.org/>

## SOUND MONEY

[money@mpr.org](mailto:money@mpr.org)

<http://money.mpr.org/>

## THE WORLD

[webmaster@world.wgbh.org](mailto:webmaster@world.wgbh.org)

<http://www.theworld.org/>

## THIS AMERICAN LIFE

312-832-3380

[radio@well.com](mailto:radio@well.com)

[www.kcrw.org/c/tamlife/index.html](http://www.kcrw.org/c/tamlife/index.html)

## TO THE BEST OF OUR

KNOWLEDGE

Orders 1-800-747-7444

[fleming@vilas.uwex.edu](mailto:fleming@vilas.uwex.edu)

<http://www.wpr.org/book/>

## WHAD'YA KNOW?

1-800-942-5669

[whadyaknow@vilas.uwex.edu](mailto:whadyaknow@vilas.uwex.edu)

<http://www.notmuch.com/>

## WORLD CAFE

WXPN (215) 898-6677

[http://www.xpn.org/sections/world\\_cafe.html](http://www.xpn.org/sections/world_cafe.html)

## WRITER'S ALMANAC

<http://almanac.mpr.org/>

## ZORBA PASTER ON YOUR

HEALTH

1-800-462-7413

<http://www.wpr.org/zorba/zorba.html>

## INDEPENDENT PRODUCERS

### EARTH & SKY

P.O. Box 2203, Austin, TX 78768

(512) 477-4441 ·

[people@earthsky.com](mailto:people@earthsky.com)

<http://www.earthsky.com>

### GRATEFUL DEAD HOUR

Truth & Fun, Inc.

484 Lake Park Ave., #102

Oakland, CA 94610

[tnf@well.com](mailto:tnf@well.com)

<http://www.trufun.com/gdhour.html>

### ME & MARIO

WAMC NE Public Radio

318 Central Ave.

Albany NY 12206-6600

CDs & Tapes 1-800-323-9262

[wamc.org](http://wamc.org)

### MUSIC FROM THE HEARTS OF SPACE

PO Box 31321,

San Francisco CA 94131

(415) 242-8888 · [info@hos.com](mailto:info@hos.com)

<http://www.hos.com/>

### MILLENNIUM OF MUSIC

WETA-FM

PO Box 2626,

Washington DC 20006

### NEW DIMENSIONS RADIO

PO Box 569,

Ukiah CA 95482

(707) 468-9830

1-800-935-8273

[css@pacific.net](mailto:css@pacific.net)

<http://www.newdimensions.org/>

### PACIFICA NEWS NETWORK

1-818-506-1077

[psspacific@pacifica.org](mailto:psspacific@pacifica.org)

<http://www.pacifica.org/programs/pnn/index.html>

### THE PARENTS JOURNAL

[information@parentsjournal.com](mailto:information@parentsjournal.com)

<http://www.parentsjournal.com/>

### REAL COMPUTING

[jdalrymple@aol.com](mailto:jdalrymple@aol.com)

<http://www.realcomputing.com/>

### SUNDAY ROUNDS

[crn@clark.net](mailto:crn@clark.net)

<http://www.clark.net/pub/crn/>



# Program Underwriter Directory

Jefferson Public Radio gratefully recognizes the many businesses and individuals who make our programming possible through program underwriting. Please patronize their businesses and let them know you appreciate their support for JPR.

## ARCHITECTURE/INTERIOR DESIGN & BUILDERS

**Gordon Longhurst**  
Design and Construction  
Grants Pass, OR · (541)955-4484

## AUTOMOTIVE

**Ed's Tire Factory**  
Medford, OR · (541)779-3421

**Franklin Auto Parts**  
Redding, CA · (530)223-1561

**Henry's Foreign Automotive Service**  
Phoenix, OR · (541)535-1775

**Lithia Dodge Chrysler Plymouth Jeep**  
Medford, OR · (541)776-6490

**Moe's Super Lube**  
Coos Bay, OR · (541)269-5323  
North Bend, OR · (541)756-7218

**NAPA Auto Parts**  
Serving Shasta & Siskiyou Counties

**North Star Motors**  
Redding, CA · (530) 244-5050

**Oasis Auto Repair**  
Redding, CA · (530)246-1664

**TurnThom Tire Factory**  
Klamath Falls, OR · (541)882-1320

## BEAUTY

**Mori Ink Tattooing & Piercing Studio**  
Ashland, OR · (541)482-8288

**Shelly Forest Hair Design**  
Ashland, OR · (541)482-8564

## BOOKS & MUSIC

**Blackstone Audiobooks**  
Ashland, OR · (541)482-9239

**Bloomsbury Books**  
Ashland, OR · (541)488-0029

**The Book Store**  
Yreka · 530-842-2125

**Off the Record CD's & Tapes**  
North Bend, OR · (541)751-0301

**Soundpeace**  
Ashland, OR · (541)482-3633

**Winter River Books & Gallery**  
Bandon, OR · (541)347-4111

**Village Books**  
Mt. Shasta, CA · (530)926-1678

## BUSINESS/INTERNET SERVICES

**Ashland Interactive Arts Website**  
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# LIVING LIGHTLY

Dan Murphy

## Part Two: Where Does It All Go?

Last month, this column described what happens to our recycled fiber materials. This article describes markets and end uses for recycled metals, plastics, glass, and wood waste.

Recycled metals are truly dependent on world markets. The U.S. recycles approximately 70 million tons of scrap metal each year, of which about 15 million tons were

exported. Asian countries purchased most of our exported metals, with most of this export coming from the western U.S. When the Asian and Russian economies crashed, they not only stopped importing recycled metals, but also began exporting to the U.S. This resulted in a

glutted domestic market where we now have to give tinned cans away, and pay to get rid of appliances. Although we are still paid for scrap heavy metals, the price does not begin to cover the cost of trucking them to Portland, which is the closest market.

For many years, recycled tin was used to make tannis fluoride for toothpaste. Now most toothpaste is made with sodium fluoride, so recycled tin is now used to make solder for computer components, and to make new tinned cans. Recycling tin is expensive due to the processing required to separate it from the steel cans. Low demand and high transport costs have left us in a position where we feel lucky to have a recycling processor who will even accept our tinned cans.

Aluminum has maintained its value because we manufacture so much of it here in the Northwest, and because of the low cost of recycling aluminum compared to making it from virgin materials. But aluminum has several quality grades, so by mixing all of our aluminum, we are paid for the lowest grade level, which is less than 10 percent of the price of good quality aluminum. Fortunately, southern Oregon does not generate large quantities of recyclable

aluminum, so this has a small impact on our recycling programs.

Recycling plastic is also dependent on the world economy. Most plastics are made from the same natural gas we use to heat our homes, so raw materials, both virgin and recycled are dependent on crude oil prices. But demand, primarily from Asian countries, is what really controls the recycled plastics market, especially in the western U.S. And plastic recyclers are very strict in the products they will accept. Other than grocery bags, which are mainly accepted at grocery stores, *all recyclable plastics must be bottles*. Take out containers, margarine tubs, basically anything that is not a bottle, are not acceptable for recycling, regardless of the number shown in the triangle.

Recycled #1 PET is most in demand by the carpet industry, but is also used to make new PET bottles, and for fleece insulation liners for cold weather gear. #2 HDPE bottles, such as milk jugs, are used to make non-food containers such as detergent bottles, and are also shipped to Asia to be made into interior parts for automobiles. Plastic grocery bags and other films (shrink wrap, etc.) are used to make the new plastic decking and other composite "wood" products. All other plastics (#3 - #7) are shipped overseas, where they are separated and recycled into low-grade products. Some plastics are even burned as fuel in manufacturing plants. Although #s 3, 4, 5, and 7 plastic bottles are accepted for recycling in the Rogue Valley, emphasis is placed on recycling of #1 and #2 bottles, which are the most recyclable, and have the most stable market.

Recycled glass containers are shipped to Portland to be made into new glass and into fiberglass insulation. The different colors of glass have different chemical compositions, so mixing colors contaminates the whole

batch. Markets have remained stable for clear glass, and the market for brown glass has been improving due to the growing microbrew industry in the Northwest. Recycled green glass has a very low demand, and it is difficult to find a reasonable price for it. Southern Oregon recycling programs are set up to separate clear glass from green and brown. Due to the low prices for green and brown glass, these materials are primarily used as fine aggregates on maintenance roads on our landfills.

Wood waste collected in Southern Oregon is sent to BioMass One in White City, where it is burned to generate electricity. BioMass also produces soil mixes and mulch from the recycled wood waste, which is sold to the public.

Once again, **reducing** and **reusing** are the most effective methods of conserving our resources. Local recyclers accept the highest quality materials, which provides for sustainable recycling programs in an ever-changing market.

Dan Murphy is the recycling coordinator for Ashland Sanitary and Recycling.

“  
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GIVE TINNED CANS AWAY,  
AND PAY TO GET RID  
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## Theater

◆ Southern Oregon University's Department of Theatre Arts opens its main season in the Center Stage Theatre with an adaptation by Steven Dietz of Bram Stoker's *Dracula*, directed by Dale Luciano. The classic story of the famous vampire along with its suspense and characters runs Nov. 9-19. Also, in the Center Square Theatre, Caryl Churchill's *Top Girls*, directed by Terri McMahon, will be presented Nov. 2-5. All evening performances begin at 8pm, and matinees at 2pm. Season subscriptions are \$42/\$40/\$30. (541)552-6348

◆ Oregon Cabaret Theatre presents *The Holiday Broadcast of 1943*, written by Ashland's John Stadelman, Nov. 17-Dec. 31 at 8pm with previews Nov. 15 and 16. A group of GIs and WACs stationed on a remote island during WWII fake an all-star Big Broadcast to cheer the troops on Christmas Eve. Sunday Brunch matinees begin at 1pm. (541)488-2902 or [www.oregancabaret.com](http://www.oregancabaret.com)

◆ Actors' Theatre opens its 2000-2001 Season with a presentation of Lewis Carol's *Alice In Wonderland*, adapted by Suzanne de Planque, Nov. 30-Dec. 31 with Previews Nov. 28 and 29. Children and adults of all ages journey with Alice into a world of imagination and irrepressible perspectives. Located on Talent Ave. and Main St. in Talent, tickets are available at Paddington Station in Ashland, Grocery Outlet in Medford, Quality Paperbacks in Talent, and at the door. (541)535-5250

## Music

◆ Southern Oregon University's Program Board and Jefferson Public Radio continues its *One World* performing arts series with three concerts: Sam Mangwana, father of the Congolese rumba, brings his Afropop Music on Nov. 9 at 8pm to SOU's Music Recital Hall; the swing and Harlem hot jazz of Squirrel Nut Zippers will enliven the Craterian Ginger Rogers Theater on Nov. 19 at 8pm; and a Mexican Christmas celebration will be held with *Fiesta Navidad*, starring Mariachi Los Camperos y Ballet Folklorico Ollin on Nov. 29 at 8pm at Craterian Ginger Rogers Theater. For more information on *Fiesta Navidad*, see the Spotlight section on page 13. (541)552-6461 or [www.oneworldseries.org](http://www.oneworldseries.org)

◆ Craterian Ginger Rogers Theater's November events include: Ray Porter (Spotlight Series) on Nov. 5 at 7pm; *Man of La Mancha* on Nov. 9 at 8pm; Shangri-La Chinese Acrobats on Nov. 11 at 8pm; Molly McKissick (Spotlight Series) on Nov. 12 at 7pm; and *Amelia Bedelia* on Nov. 25 at 7pm. (541)779-3000 or [www.craterian.org](http://www.craterian.org)

◆ Rogue Valley Symphony presents Symphony Series II on Nov. 16 at 8pm at SOU Music Recital Hall; Nov. 18 at 8pm at Craterian Ginger Rogers Theater; and Nov. 19 at 3pm at Grants Pass High School Performing Arts Center. Jeffrey Solow is featured and plays Elgar's Cello Concerto. Performances also include Ravel's

*Bolero* and Beethoven's Symphony No. 7. (541)770-6012 or [rvsymphony@jeffnet.org](mailto:rvsymphony@jeffnet.org)

◆ St. Clair Productions presents Holly Near in concert at the Unitarian Fellowship, 4th and C Streets, Ashland, on Fri. Nov. 10 at 8pm. Music of the times is chronicled with great love songs of the '30s, civil rights songs of the '50s, feminist classics of the '70s and bold realities of the '90s. Tickets are \$15/\$17 and are available at Talent House and Loveletters CDs in Ashland. (541)482-4154 or [www.stclairevents.com](http://www.stclairevents.com)



Roxene Rockwell's *Mystical Montages* are on display at Wiseman Gallery in Grants Pass.

◆ St. Clair Productions presents Narada recording artists Eric Tingstad and Nancy Rumbel in concert at the Unitarian Fellowship, 4th and C Streets, Ashland, on Fri. Nov. 17 at 8pm. A blend of jazz, ethnic folk, progressive rock and classical elements are featured. Tickets are \$15/\$17 and are available at Talent House and Loveletters CDs in Ashland. (541)482-4154 or [www.stclairevents.com](http://www.stclairevents.com)

◆ Music at St. Mark's presents Dr. Terry Longshore, percussionist and member of the SOU faculty on Sun. Nov. 19 at 3pm in a recital at St. Mark's Episcopal Church, 5th and Oakdale, Medford. (541)858-8037 or (541)773-3111

◆ Southern Oregon University Music Department presents its Symphonic Band in a concert on Thurs. Nov. 30 at 8pm in the Music Recital Hall. Tickets are \$5/\$3 and proceeds will go to SOU Music Scholarships. (541)552-6101

## Exhibits

◆ Schneider Museum of Art and the Southern Oregon University Center for Visual Arts continues its presentation of the works of Judy Pfaff: *Transforming Traditions* through Jan. 20. At the forefront of experimental installation art, Pfaff is known for breaking down the barriers between painting and sculpture. Included are bold configurations of trees, metals and translucent objects.

Send announcements of arts-related events to: Artscene, Jefferson Public Radio, 1250 Siskiyou Blvd., Ashland, OR 97520.

November 15 is the deadline for the January Issue.

For more information about arts events, listen to JPR's Calendar of the Arts





Jeffrey Solow is featured with the Rogue Valley Symphony, playing Elgar's Cello Concerto.

Located in Ashland, museum hours are Tues.-Sat., 10am-4pm and First Fridays 4-7pm. (541)552-6245 or [www.sou.edu/sma](http://www.sou.edu/sma)

◆ Wiseman Gallery on the campus of Rogue Community College presents *Mystical Montages* by Roxene Rockwell, Nov. 13-Dec. 8. Collages reveal an intricate, surreal, hopeful landscape where the sky rains flowers and music. Located at 3345 Redwood Highway, Grants Pass, gallery hours are Mon.-Thurs. 8am to 8pm, and Fri. 8am to 5pm. (541)596-7339

◆ Firehouse Gallery presents *Drawing on the Mind: Allusions to the Ancient* by Francine Wilhelm, Nov. 16-Dec. 8. Textured drawings show the way to human renewal amidst an elegantly beautiful and turbulent deep space. Located at 214 SW 4th Street in Grants Pass, hours are Tuesday-Friday 11:30am to 4:30pm, and Saturday from 11am to 2pm. First Friday Art Night Reception will be held Dec. 1, 6-9pm. (541)956-7339 or 956-7489

### Other Events

◆ Clayfolk presents its 25th annual Pottery Show and Sale at Jackson County Expo in Central Point. Hours are Fri. Nov. 10 from 4-9pm; Sat. Nov. 11 from 10am to 9pm; and Sun. Nov. 12 from 10am to 4pm. Sixty artists from Oregon work in the same medium with a variety of work created: dinner and functional ware, jewelry, sculpture, outdoor garden sculpture, furniture, tile work, fountains, vessels and more. Admission is free. (541)899-3914

◆ Dance Alliance of Southern Oregon presents ongoing classes, workshops and performances through November. (541)482-4680

◆ The 23rd Annual Railroad Show celebrating National Model Railroad Month presents a train show and swap meet on Nov. 25 and 26 at the Medford Armory. Show times are Sat. 10am to 5pm and Sun. 11am to 4pm. Tickets are \$4/\$3 and under 12 free with an adult. All proceeds will go to improvements of the City of Medford Railroad Park. (541)779-3420

◆ Women Works 2000 Annual Arts and Crafts Show and Sale will be held Sat. Nov. 25 from 10am to 5pm at Ashland Community Center at 59 Winburn Way beside Lithia Park. Known for its intimate atmosphere and outstanding showcase of local women artists, the show features clothing, jewelry, paintings, silks, photography, sculpture and pottery. (541)488-1907

## KLAMATH FALLS

### Exhibits

◆ Klamath Art Association presents its 8th Annual Crystal Gala and Klamath Basin Gallery Tour on Nov. 10 from 5pm to 9pm. Also, Nov. 4 through Dec. 10 from 11am to 3pm, the Annual Christmas Showcase for holiday gift giving and

decorating will be held. Located at 120 Riverside Drive, call for more information. (541)883-1833

## UMPQUA VALLEY

### Theater

◆ Umpqua Actors Community Theatre presents *1940s Radio Hour* by Walton Jones, directed by Mary Ellen Young, and produced by arrangement with Samuel French, Inc., Nov. 3, 4, 5, 10, 11, 12, 17, 18, and 19. Curtain times are 8pm on Fridays and Saturdays, and 2pm on Sundays. Performances take place at The Betty Long Unruh Theatre, 1614 Harvard Avenue in Fir Grove Park, Roseburg. (541)673-2125 or <http://community.oregonlive.com/cc/uact>

CONTINUED ON PAGE 33



Clayfolk's 25th annual pottery show and sale will include Affinity pottery (above, top) and hand-painted ceramic tile by Caryn Fieger (above, bottom).





# RECORDINGS

Keri Green

## Folk Re-Stored

There's a quiet resurgence going on in the archives of American folk music. Lyrics and recorded tunes long buried are the bounty of music archeologists. Their digging is exposing the roadkill on the shoulders of the commercial music highway. This unearthed memorabilia isn't going to make the airwaves of the morning zoos. If we're lucky, and a little bit smart, the songs I'm talking about will find their way into our children's classrooms and repertoires. Perhaps some essential knowledge about the American experience will be transmitted to these young minds. Perhaps this musical transmission will result in a generation that grasps the essence of what it means to be an American citizen; a citizen with a social conscience.

Citizenship demands participation. The musical scripts coming back into song circles are those of the folks who went rambling around this country, observing and witnessing what was going down. They participated in shaping our perceptions of reality. They gave us images, told us stories, and set our passions for justice on fire. They made fun of the simple facts of life, making sure we didn't take our species too seriously. But this music must be taken seriously if we are to understand the map of our American culture. People know this, and they are doing something about it.

One of those people is Ani DiFranco. She worked tirelessly for three years to ensure that a recording made by a gathering of singers, players and storytellers assembled to honor Woody Guthrie would be pressed into a legally tendered compact disc. The results of her business sense and commitment to preserving Woody's influence on American music can be found on *'Til We Outnumber 'Em...* (Righteous Babe Records.) This project was a collabo-

ration between the Rock and Roll Hall of Fame and Museum and the Woody Guthrie Archives. Its vibrancy is testimony that Woody's contributions are alive and well in the archives of Americana.

For more of the same, but different, check out what Billy Bragg & Wilco have done with thirty of Woody Guthrie's lyrics that were never put to music. This project:

CALL IT BACKLASH  
AGAINST THE  
VACUOUS TECHNO-POP  
MUSIC CULTURE.

*Mermaid Avenue* (nominated for a Grammy) and *Mermaid Avenue V.II* (both on Elektra) were stimulated by a request to Bragg from Woody's daughter, Nora Guthrie. Nora approached Bragg with the idea of writing music to accompany these lyrics that would other-

wise be lost forever. *Mermaid Avenue* is the name of the street in Coney Island, Brooklyn, where Woody Guthrie, wife Marjorie and kids lived in the years following WWII.

Another daughter-initiated project chronicles the colorful and sometimes outrageous story of Ramblin' Jack Elliott, who was often a fixture in the Guthrie home. Born Elliot Charles Adnopolz, Jack recalls, "I was born on a 45,000 acre ranch in the middle of Flatbush." Most people refer to this section of New York as Brooklyn. Jack's daughter Aiyana Elliott has lovingly assembled historical musical selections that include a cast of cohorts like Woody and Arlo Guthrie, Bob Dylan, Johnny Cash, Sonny Terry, Odetta, Norman Blake, and that's not all. (President Bill Clinton makes an appearance.) Her project gives life to her dad's life's work. *The Ballad of Ramblin' Jack* (Vanguard) is the soundtrack to the documentary film directed by Aiyana Elliott.

Observation and commentary on the American way of life came naturally to Malvina Reynolds, whose parents were Jewish socialists and raised their family in

Berkeley, California. Malvina's songs are deceptively simple. She hides her tempest inside sweet melodies that lure you in like a fly to the scent of a venus flytrap. Then she unleashes her messages of social, political, and environmental fury. She tempers this rage with songs celebrating life and love, children and simple joys. Smithsonian Folkways Recordings has released a collection of Malvina's topical songs from 1960-1978 called *Ear to the Ground*. Malvina's friend, Rosalie Sorrels, compiled the collection. In 1967, Sorrels was almost out on the street with four of her five children in tow when Malvina looked around, found someone who was having a much harder time than Sorrels, and put Sorrels to work helping. Rosalie pays due respect to Malvina in her own album, titled after Malvina's dying wish: *No Closing Chord, The Songs of Malvina Reynolds* (Red House Records.)

In one of the most unique collaborations of the era, we find Ani DiFranco showcasing U. Utah Phillips, who claims a Grammy nomination for this unlikely but inspired pairing. U. Utah, who took his name in homage to country singer T. Texas Tyler, has found an opportunity to speak to people whom he wouldn't normally have a chance to reach. Ani wanted her lost-generation hip-hop audience to hear Utah's stories of riding the rails, anti-war and pacifist crusades, wobbly tales, anarchy, picket lines and politics. Quirky humor, too. It's all captured on two CDs, created by Ani and Utah: *The Past Didn't Go Anywhere*, and *Fellow Workers* (both on Righteous Babe Records.)

Call it backlash against the vacuous techno-pop music culture. Or resistance to the domination of high tech's socially isolating effects that makes this music of our common social experience appealing right now. We all know that styles come and go. The return of interest in ethical action, in social movements, and in struggles bigger than our own self-absorbed lives are important stories in the foundational archives of American experience. Beats platform heels.



Keri Green co-hosts *The Folk Show* on Sunday nights from 6-9pm on the Rhythm & News Service of Jefferson Public Radio.



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Continued from p. 26

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**FROM NATIONAL PUBLIC RADIO**



# AS IT WAS

*Carol Barrett*

## George Bush

Oregon had its own George Bush. He was one of the first to bring their families across the plains in 1844. He was black. He was also an intelligent and wealthy man. His black father had married his Irish mother. He himself married a white woman and they had five children by the time they immigrated to the west. Bush was fleeing prejudice, but in 1844 prejudice was everywhere. He vowed that though he wanted to live in Oregon he would move to Washington or California if he found that men of color did not have free rights in Oregon.

That very year, 1844, the Oregon government had passed its first exclusion law. It was the Territory's position that they opposed slavery but that no blacks could settle in the territory. Southern Oregon was largely pro-slavery. Exclusion was accomplished by forbidding blacks to own property or vote. Neither could they go into business. Intermarriage was also forbidden. These laws stayed in effect until 1870 when a civil rights bill was passed.

Needless to say, George Bush took his family and left Oregon to settle in Washington, where he was well thought of.

*Source: A Peculiar Paradise, a History of Blacks in Oregon 1788-1940, Mc Lagan*

## Thanksgiving and Governor Pennoyer

Thanksgiving became an official holiday in 1894. But this is not really a story about Thanksgiving. It is about Oregon Governor Pennoyer, who was governor when Thanksgiving became official. He had the reputation of being the most cantankerous governor in Oregon's history. He decided that Oregon should celebrate Thanksgiving one week before any of the other states and he so decreed.

Pennoyer was one of three Populist governors. He was called "His Eccentricity" by the press, but he was popular with the people and elected twice. Some of his controversial views involved his advocacy of

slavery, states rights and the exclusion of Chinese from Oregon.

It is said Pennoyer insulted President Grover Cleveland, who had sent a telegram intended as a helpful warning. Pennoyer wired back, "I will attend to my business. Let the president attend to his."

## Sheriff's Posse

On March 27th, 1941 the Siskiyou County Sheriff's Posse was formed, with headquarters in Yreka. The group was to protect and defend the public welfare and aid in search and rescue when people were lost in the wilderness.

In 1944 the drill team and the parade team were formed. Uniformed men and their horses were trained to appear at parades. They became very professional over the next thirty years. They performed at the state fair and other big shows, jumping through flaming hoops and performing other spectacular feats.

Some thought the original purpose of the Sheriff's Posse was being forgotten. In 1973 the Constitution and By-laws were rewritten to make search and rescue the purpose of the organization. They also were to back up the Sheriff should there ever be a confrontation. The days of the flamboyant drill team were over.

*Source: Siskiyou Pioneer, 1993*

## Southern Sympathizer

The Applegate family were strong Union supporters during the Civil War. But Jesse Applegate's daughter, Gertrude, eloped with a southern sympathizer. Here are excerpts from a letter she wrote to her cousin living in Ashland, Oregon.

"What an awful state this continent is in now. How do you stand on the War?... I am the only 'peace man' in the family. I think I would vote for a compromise, anything to stop the shedding of blood. I am eager in the cause of liberty. I would like to see every slave free, yet to gain this effect the country will have to be steeped in debt that we shall never see ended in this life. I would rather be



at quits. Don't blame me for such sentiments. I am but a woman with a woman's weak brain and soft heart. I am a deep 'sympathizer' but not a sympathizer of rebels but with the widows and the orphans, the famine and the misery, that is why I compromise.... As long as slavery exists this war will go on and on and this generation will expiate the sin of it as well other generations to come... Your cousin, Gertrude Applegate"

The Applegate family was only one of many with divided loyalties.

Source: Talking on Paper, Applegate and O'Donnell



Carol Barrett moved to Eagle Point twenty-five years ago. She did a survey of the old structures in town under a grant from the Southern Oregon Historical Society. She began writing the "As It Was" radio feature and other features for JPR in 1992. She self-published the book *Women's Roots* and is the author of JPR's book *As It Was*.

The *As It Was* book, with nearly a hundred historical photographs as well as hundreds of scripts, is available from Jefferson Public Radio at 1-800-782-6191 for \$22.45 including shipping and handling.



# ARTSCENE *From p. 29*

## COAST

### Theater

◆ The Hofferber Repertory Theatre presents *McKado!*, an original musical adaptation of Gilbert and Sullivan's *The Mikado*, on Nov. 3 and 4, with dinner at 6pm, and show at 7:30pm at Gregsons' Restaurant, 1980 Virginia Avenue in North Bend. Tickets are available at Gregsons' and Oregon Wine Cellars, Etc. in Coos Bay. (541)888-8816

## NORTHERN CALIFORNIA

### Theater

◆ Shasta College Center for Fine Arts and Communication presents its Fall Theatre Production, *Art*, Nov. 1 through 4 at 8pm. Tickets are \$6/\$4 and performances are held in the Shasta College Theatre in Redding. (530)225-4761

◆ Riverfront Playhouse presents *The Christmas Angel*, directed by Alaina Kay Cullis, Nov. 17 through Dec. 16. Evening performances are at 8pm and matinees at 2pm. Tickets are \$15/\$10/\$7 and are available at The Graphic Emporium, Downtown Redding Mall, 1620 E. Cypress Avenue, Redding. (530)221-1028

### Music

◆ Shasta College Center for Fine Arts and Communication presents these events: CMEA Band Festival on Nov. 11 at 7pm; Community Jazz Band Concert on Nov. 15 at 7:30pm; Community Band Concerts on Nov. 16 and 17 at 7:30pm; Youth Orchestra on Nov. 19 at 3:15pm; and Jazz Choir and Day Jazz Band Performance on Nov. 29 at 7:30pm. All performances are held in the Shasta College Theatre in Redding. (530)225-4761

### Exhibits

◆ Shasta County Arts Council presents *This Silly Man*, the works of Deannie Meyer, through Nov. 3 in Old City Hall Gallery. Located at 1313 Market Street, Redding, hours are Tues.-Fri 9am-5pm, and Sat. 11am-3pm. (530)241-7320 or [www.snowcrest.net/scac](http://www.snowcrest.net/scac)

## Your Legacy & Public Radio

So much has changed in the 30 years since Jefferson Public Radio first began. In many ways, public radio has grown up. What was once a struggling—almost experimental—operation has become a permanent and positive presence in the lives of so many in Southern Oregon and Northern California and across the nation.

We continue to seek and depend on regular membership contributions from supporters, especially new generations of listeners. But in the long run our future will depend, more and more, on special gifts from long-time friends who want to help Jefferson Public Radio become stronger and more stable.

One of the many ways that friends can choose to express their deep commitment to public radio here in our region is by naming Jefferson Public Radio in their will or trust. This is a way to make a lasting contribution without affecting your current financial security and freedom.

To include Jefferson Public Radio in your will or trust consult your attorney or personal advisor. The legal description of our organization is: "The JPR Foundation, Inc., an Oregon non-profit tax-exempt corporation located in Ashland, Oregon."

If you would like more information about making a bequest to Jefferson Public Radio call Paul Westhelle at 541-552-6301.



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CLASSICS & NEWS SERVICE



## BOOKS

Alison Baker

### Advice to Writers

*A Compendium of Quotes, Anecdotes, and Writerly Wisdom from a Dazzling Array of Literary Lights*

Compiled and Edited by Jon Winokur  
Vintage Books, 1999

Human beings are forever looking for advice on how to live their lives. But whoever packaged the world neglected to include the operating instructions, so over the centuries people have had to improvise. They read stone tablets, papyri, and books. They toss little bones in the air and watch where they land. They fret about which species of birds fly by and what direction they came from. They poke around in the viscera of beasts and the excreta of relatives, they examine the leaves of their tea, they count up the numbers of letters in words and they scrutinize planets and comets and stars. Oh my.

Mostly, people like to think that there's some Big Guy up there who, if he wanted to, could pluck us up between giant thumb and massive forefinger and move us gently to a safer place; or, at the very least, a Mom who will lean down from her spot on the mountain and whisper, *Pssst! Take that road over there, the one with fewer footprints. It'll make all the difference, believe me, hon.*

The desire for help and instruction is not confined to the Big Questions, but is subject to the well-known trickle-down effect. People want to be told not only whom to marry but how to program a VCR; not just what paths are righteous but how to re-fry frijoles; not only whether or not to steal but how to replace the head gasket on their Toyota. People want instructions on daily living and on making a living.

Now, here's some news that will surprise you: *Writers are just like other people!* Yep, just about every writer who has ever sat down at a keyboard has longed for advice, not just on whether or not she should honor her mother and father but on

how to write a best-selling memoir about her crummy childhood. That's why, among the great welter of self-help books and manuals out there, books on How To Write comprise a significant subset. (*Note to self: Can one have subset of welter? Must look it up.*)

There are about a gazillion of these writers' guides, and they are wonderful, wonderful books. There is nothing better than Anne Lamott's *Bird By Bird* with which to fritter away great chunks of your allotted writing time. Judith Applebaum's *How to Get Happily Published* is a black hole of useful details. And for those who care about technicalities,

Strunk & White's *Elements of Style* is endlessly, fatally engrossing.

I have lately added another book to my collection of fear-assuaging, insecurities-coddling time-wasters. *Advice to Writers*, edited by Jon Winokur, is *A Compendium of Quotes, Anecdotes, and Writerly Wisdom from a Dazzling Array of Literary Lights*. It is a gaggle of *bons mots* and heartfelt phrases from the likes of John O'Hara and John Cheever and Woody Allen and P. J. O'Rourke and Samuel Taylor Coleridge and Virginia Woolf and Nikki Giovanni and Patricia Highsmith and Alexandre Dumas *pere*, all of them about writing: creating characters or thinking up plots or winning prizes or finding an agent or success or failure or the meaning of life or spelling.

All this advice is neatly tucked into categories which are arranged alphabetically. The first section is "Agents," in which Margo Kaufman informs us that *Choosing an agent is like choosing a hairdresser...* In "Colleagues" Maeve Brennan suggests

“  
THE DESIRE FOR HELP AND  
INSTRUCTION IS NOT  
CONFINED TO THE BIG  
QUESTIONS.




The fewer writers you know the better. Under "Discouragement" Henry Miller says *Stick to Zen. Fuck the work.* Under "Encouragement" George Eliot tells us *It is never too late to be what you might have been.* In "Grammar and Usage" William Safire says *When "whom" is correct, recast the sentence.* (Note to self: Recast above sentence on marriage and VCR?) Samuel Johnson has one of the "Tricks of the Trade:" *Read over your composition and, when you meet a passage which you think is particularly fine, strike it out.*

It is tempting to fill up the rest of this column with words of wisdom from Published Writers. *The secret of good writing is sound judgment. You never have to change anything you got up in the middle of the night to write. Always be nice to those younger than you, because they are the ones who will be writing about you. If I had to give young writers advice, I'd say don't listen to writers talking about writing or themselves. The adjective is the enemy of the noun. The adjective is the banana peel of the parts of speech. Though fame is a help in selling books, it is of small use in writing them.*

Ack! It's hard to stop. That's what it's like reading books like this, too—you go on and on and on, and before you know it it's three a.m. and you're too tired to write, or it's eleven a.m. and you're too hungry to write, or it's four p.m. and there are too many people home from school for you to write. For writers, the best advice concerning this book is *Don't buy it.* You could borrow it from the library, *maybe*, but only if you make a vow not to renew it.

Because, you know, all these guidelines and bits of advice are about as useful as tossing bones and squinting at the stars—they're clever ways of stalling. Figuring out how to live the right kind of life isn't always easy, but there *is* an easy answer to *How To Be A Writer*, and Elmore Leonard tells us what it is in the section on "Secrets:" *There isn't any secret. You sit down and you start and that's it.* And Peter Mayle adds, *Best advice on writing I've ever received: Finish.*

There. I'm done. 

---

Alison Baker spends a whole lotta time reading in Ruch, Oregon.

# POETRY

BY DAVID MASON

## Land Without Grief

Sundays they went skiing on the mountain  
while others knelt in church. So undisturbed,  
he played beneath cold blizzard vaults of heaven;  
attendant snowflakes hushed the spoken word,  
and no one's word became a sacred book  
with strings of parables explaining why  
the wind in branches sounded like a brook  
or unseen giant who exhaled the sky.  
Riding home, he dozed in the damp wool smell  
and murmur of grown-up talk inside the car,  
as if the universe were play and dreams,  
and there were nothing that resembled hell  
on earth or elsewhere—just oncoming dark  
probed by descending cars with lighted beams.

## The Pond

Downcast thermometers record one truth  
of winter, though the clear light hints of spring.  
The furnace blows a warming reverie  
where I drop anchor somewhere in the woods  
with a girl I haven't seen for twenty years.

I find the pond secluded in the park,  
filled by a waterfall beside a bluff  
where we held hands and humped, yelling love,  
laughing to find ourselves alive again  
and young as always, touching each other's skin.

Tonight the temperature is due to fall,  
an arctic stillness settle on the prairies...  
The years slow down and look about for shelter  
far from forests and far from summer ponds:  
the mind ghosting out in a shoal of stars.

---

*David Mason's poems, essays, and reviews appear regularly in magazines and journals including The American Scholar, Poetry, The Hudson Review, The Georgia Review, Grand Street, and The Sewanee Review. Mason's first book of poems, The Buried Houses, received the 1991 Nicholas Roerich Poetry Prize. These poems appear in The Country I Remember (Story Line Press, 1996), winner of the Poetry Society of America's Alice Fay Di Castagnola Award, and are used with permission of Story Line Press. Mason teaches at Colorado College, and read in the Rogue Valley last spring.*

Writers may submit original poetry for publication in the *Jefferson Monthly*.

Send 3–6 poems, a brief bio, and a self-addressed, stamped envelope to:

Patty and Vince Wixon, *Jefferson Monthly*  
poetry editors

126 Church Street, Ashland, OR 97520. Please allow two to four weeks for reply.



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If you would like to place a classified ad, please fill out the classified ad order and mail it with your check or money order to: The Jefferson Monthly Classified Ads, 1250 Siskiyou Blvd., Ashland, OR 97520. Checks should be made payable to the JPR Listeners Guild.

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- ☞ 80% of public radio's listeners hold a more positive image of businesses that support public radio.
- ☞ Half of public radio's listeners hold professional, technical, managerial, or administrative jobs.



# Top Ten Exercises to Prep Your Palate for the Holiday Season



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3. Hail the coming Holiday Season with an egg nog latte at Has Beans Coffeehouse in Mount Shasta.
4. Chomp on the chewy crunchiness of the fantastic homemade cookies at Jim & Ellie's Espresso Bakery in Weed.
5. Sample the satisfying lunch special at Nature's Kitchen in Yreka. It's ALWAYS great!
6. Experience the elegance of Sunday champagne brunch at the Highland House Restaurant, Mt. Shasta Resort.
7. Relish the ravioli at Raymond's Restaurante in McCloud. They are homemade!
8. Tantalize your tastebuds with a juicy, organically raised Prather Ranch steak at the Boston Shaft in Yreka.
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